STAGE BROADWAY SCREEN

VARIETY

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JEANNE EAGELS COSTLY

K-A-O STAGES TO BE REMODELED FOR FILM HOUSE PRESENTATIONS

Scenic Men Reported Retained for Purpose—Starting With Palace and Riverside, New York—3 Years' Work at Total Cost of $2,125,000

It is reported Clark Robinson and Joseph R. Teichner, scenic designer and scenic construction head for the Roxy, have been retained by Keith-Albee-Orpheum to remodel the stages of 85 K-A-O houses, including the Palace and Riverside, New York, to render possible the use of picture house lighting effects and to present up-to-date shows if a new policy of entertainment is decided upon by the K-A heads in those houses.

The work will run over a period of three years and will entail an average expenditure of $25,000 per house, or approximately $2,125,000.

It is understood plans are con-

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Lake's Suicide P. A.'s Hideaway Expense, $47

Irving Strouse, former publicist for the Casa Lopez, is taking Gene Geiger to court on a $47 claim, suing through Abner J. Rubien. The case arises from the Roseray and Capella publicity when Mlle. Simone Roseray of the dance team faked a suicide in the Central Park lake for the alleged love of Vincent Lopez.

The story crashed the front pages nationally. It was at the height of the phony suicide expose that the p. a. states Lopez told him to take some hideaway air in Atlantic City.

Strouse remained away four days, returning with a $47 swindle sheet. Geiger, as business manager of the Casa, refused to pay it, whereupon Strouse turned in his resignation. Lopez's insistence for a two-week notice, which expired a week ago, prompted Strouse not to quit peremptorily.

Strouse resumes for Lopez individually this week. He also is exploiting Anne Caldwell, who has opened a modiste shop with the $50,000 she was awarded from John Hubbard, Pittsburgh "shovel king," as result f a love balm litigation.

5TH MONTH ON B'WAY
WALT ROESNER
Master of Ceremonies
CAPITOL, NEW YORK

Bars' Biz Still Best

Nite club trade in the places holding bars continues to be the best in New York, with but one exception.

Speakeasies that have resorted to bars also are reported seeing their gross pick up.

Bars appear to have a fascination for the women. They like to have their drinks standup, "one of the boys" for the nonce.

No cover charge for only bar customers, but the rounds roll round faster than at a table where booze in a bottle lingers longer.

MUSICIANS' UNION SEEKS WAR CHEST

Chicago, March 20.

Chicago Federation of Musicians at a mass meeting held last week officially endorsed a move by the national musicians' union to raise a standing emergency fund of $10,000,000. Final approval of the plan will be made at the national convention in Louisville next May.

Purpose of the fund is to protect the interests of the union. Each of the estimated 160,000 musicians will be assessed $1 weekly until the desired amount is raised.

Ramish's Clean-Up; RCA

Los Angeles, March 20.

Adolph Ramish, picture theatre owner, who cleaned up several million dollars in Julian Oil stock and had to refund more than a million dollars after indicted on a charge of usury, made a cleanup in the Radio Corporation during the past week.

Ramish is said to have held 2,500 shares of stock and got an average of 60 points profit on his investment.

Goat Racing

Sydney, Feb. 21.

Goat races are being run here at night. They are fairly popular but have not affected theatres as have the dog races.

The latter are now restricted from racing in any but the daylight.

SHOW CLOSES; CHARGES FILED

Star in No Condition to Play "Cardboard Lover"—Offended Before—Drew $1,800 Salary

EQUITY TAKES A HAND

Through the remissness of Jeanne Eagels, "Her Cardboard Lover" has been closed. The company started back from St. Louis yesterday when the star failed to arrive in that city from Milwaukee, where the play was scheduled to appear but never did, because of Miss Eagels' inability to perform. The show was routed to the coast.

Miss Eagels faces serious charges before Equity, filed Monday by Gilbert Miller and the office of A. H. Woods. The star claimed to have

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NAT'L CHAIN OF FAKE MOVIE SCHOOLS

That phoney movie schools are united in a national chain with the nucleus of leaders in Manhattan is the belief expressed by the Better Business Bureau of New York. In investigations made during the past four years the bureau has secured data on 14 "institutes" advertising film courses from New York. It

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Radio's Sunday Show As Actors' Fund Benefit

The first theatrical benefit to be radio-endowed as a commercial is the Actors' Fund show Sunday night on the NBC's "blue network" (WJZ). The broadcasting company donated the time and the facilities and the Eskimo Pie Corp., of Louisville, R. S. Reynolds, president, donated $10,000 to the Actors' Fund of America.

In arranging the broadcast, the Eskimo Corp. consulted the NBC as to which artists would be most likely for the radio as regard their

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AMERICAN BUSINESS SHOULD DEFEND FOREIGN FILM TRADE

Gov. Milliken Says $1 in Trade Must Come Back for Every Foot of U. S. Pictures Shown Abroad—Screen Is Animated Catalog for Amer. Goods

Speaking before the Advertising Club of Cleveland, ex-Governor Carl E. Milliken, secretary of the Hays organization, called upon American business to fight the trade impositions being fixed upon American pictures by European countries in the form of barriers, quotas, contingents and admission committees. Milliken pointed out that limitation of American pictures was primarily a blow at American commerce abroad and that its effects

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Dames' Equality

A female "sandwich man," probably the first in the country, and especially in New York, is daily appearing in Times Square.

Sandwiching for a local beauty parlor.

BARNEY LUBIN'S FLOP RUNNER QUITS COLD

Los Angeles, March 20.

John Seller, "The Flying Yank," who started to beat C. C. Pyle's runners to New York, quit cold after 59 miles out of Los Angeles, leaving Barney Lubin, the backer, with a carload of camping equipment.

Lubin, brother of Herb Lubin, promoter of the Roxy theatre, New York, fell for the runner's supposed endurance from press clippings. He outfitted a car and trailer for the trip east, taking three news correspondents, trainer and chauffeur along on the jaunt. When the runner quit at Rialto, Calif., because he could not get a shower bath in the hotels along the route, the gang returned to this city with Lubin in the box for about $1,500.

Lubin had the runner under a two-year contract in case he was successful in making the entire run to New York.

Radio Fans Slow Pay

St. Louis, March 20.

Warning against too liberal credit to customers with the radio "bug" was voiced here by J. H. Hoelting, radio dealer in one of the most fashionable residential districts of St. Louis, when he filed a voluntary petition in bankruptcy in the Federal Court.

His listed liabilities totaled $14,982, with probable assets $7,379.

Included in his assets are notes aggregating $7,173, which Hoelting said he had accepted from radio fans who bought sets on the installment plan and flopped on the payments.

Union Church, Times Sq., Aids Hard Luck Bunch

The Union Methodist Episcopal Church on 48th street, west of Broadway, which calls itself "the actors' church," has facilities in its basement and in the three-story building next door to offer living accomodations to young men and women at $4 a week for the boys and $2 a week for the girls.

About 45 young people regularly avail themselves of the privileges. The boys occupy the church basement and the girls the red brick house adjoining.

The church has arranged with some restaurants for meals at less than one-fourth the menu prices. It attempts by these practical measures to assist some of the boys and girls, in the show business and out, who have found Times Square tough to make the grade.

When necessary the church keeps and feeds down-and-outers gratis, but with a three-week limit. There is also a Church Fund to apply to cases where small sums of cash are needed.

The church functions quietly, but the work is made difficult by the fakers and petty racketeers who attempt to abuse the privileges or bamboozle the pastor, Rev. R. J. Harrison.

BROOKS
THE NAME YOU GO BY WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 B'WAY, N.Y. TEL. 5580 PENN.
ALSO 25,000 COSTUMES TO RENT

London As It Looks

By Hannen Swaffer

London, March 9.

The attack of Guy Bolton on London managers is the latest sensation. His is only one of many. I am not surprised.

London's play-importing from Broadway is beginning to sicken people.

How folks have the nerve to draw directors' fees as theatre managers when, in spite of their avowed Conservative and anti-Socialistic principles, they merely import, from Broadway, one foreign thing after another, passes my understanding.

I have been a Socialist since I was a youth, and a Little Englander all my life. Yet it has been left to me to champion the cause of the English stage against the foreign legions, jazz noises, negroid nasalisms, bootleg blather and Barnum bunk.

Americans Tell the Truth

Lee Shubert came here two years ago and told me exactly what he thought of London managers. Arthur Hammerstein told me shortly afterwards that, if London managers could not invent anything, they would have to pay him, not half the profits for a show like "Rose-Marie," but every cent.

"Why should they make a farthing," he said, "unless they can invent?"

Al Woods comes over every six months or so and simply laughs. Archie Selwyn comes back twice a year, or thereabouts, with a fresh batch of plays, which he sells behind his sneers.

I do not blame the American managers for laughing.

English Authors Protest

Edgar Wallace, in a public speech made under my chairmanship, two weeks ago, poured ridicule on London managers. He gave instance after instance of their incompetence and their lack of judgment.

"I am told they have bought 40 American plays in the last 12 months," he said. "I hope they all fail."

Alfred Butt told his shareholders, not long ago, that it was impossible to find a musical play in England. When he read this, Julian Wylie called up Edgar Wallace, who, an hour later, had sketched out the plot of "The Yellow Mask," which is now a very good musical show except for the music, written by a Russian who calls himself Dukes.

Lee Ephraim Does His Best

Lee Ephraim, urged on by me—and Lee is an American and not an Englishmen—determined to put on a British show at Daly's. He got Lonsdale and Hastings Turner to collaborate, and the result is an enormous success. The only poor thing about the show is the music, by an Hungarian.

You have no idea of the squealing letters I get from British authors and composers. They are seldom listened to by anybody.

Two Sides of the Empire

Conservative managing directors, who shout Imperialism at their meetings, apparently do not care twopence about the British Empire when it comes to their own trade.

That's why I dislike Imperialism. It is so insincere.

You know, "The dear old Union Jack" and that sort of thing, and then, "Send for Archie Selwyn. We want a new play."

Well, Guy Bolton spilled the beans to me this week. He had just come back from America, after 25 years of friendship there, and kindliness and Nellie Revell and roses-round-the-door.

Guy Bolton Spills the Beans

Sitting in Lonsdale's flat in the Adelphi, he said, speaking with no anti-American bias that American managers now claim the English rights of British musical plays as their natural possession! He told me how he offered "Rio Rita," when he wrote it, with Fred Thompson and Harry Tierney, to Drury Lane at seven per cent, this, of course, meaning that the world rights went with the production.

"Drury Lane turned it down," he said. "Yet, when it had become a New York success it was bought for probable production at Drury Lane, either at 12 per cent and $15,000 down, or at 10 per cent, $15,000 down and an interest in the profits. Which was accepted I do not know," but I do know that, whichever it was, it means that my play can only be done in London if an American manager can make a very large profit out of my work. Has Drury Lane become an American possession? It would seem so."

"Dominion" Over Us

You would not believe it but when, the other day, they asked for capital for the new Dominion theatre—Dominion, of course, in London, means the British Dominions—they used the blatant words, "Three other big successes," following them with a mention of "The Desert Song," "Hit the Deck" and "Crime."

Now, fancy calling a theatre after the British Dominions and then advertising it by mentioning an American play that insults the French at Drury Lane, an American play that makes British bluejackets go down on their knees and sing "Hallelujah" at the London Hippodrome, and an American play all about gunmen at the Queen's!

Pity the Poor British

Bolton quoted case after case to me of authors, producers and composers who, lacking the chance to express themselves in London, because of the blatantly commercialistic and inartistic methods of London managers, had gone to America in search of work, and had made good.

Author after author comes to me with the same story. "There is no hope in England," they say.

Case of "Lumber Love"

It was with the hope of showing that something could be done that I found "Lumber Love" and forced it to production. It is now coming to London on March 15. If it succeeds my case is proved—my statement, I mean, that there are scores of young people in this country who can do as good work as the Americans. If it fails, I shall get the blame, although it will only mean then that the company has not listened to my advice and man-drilled themselves by American methods into high-powered efficiency.

There has been quarrelling among the company on tour and a good many of my suggestions have been ignored. Even as it is, though, I feel that the music must make the show successful.

My experience of "Lumber Love" gave me an insight into how much more efficient American methods are as compared with ours.

A Firm That Could Do It

Well, perhaps the tide is turning. Herbert Clayton told me that the next show at the Palace theatre is to be an all-British production, and that there is not even to be one note of jazz.

Now, I utterly deny, as I have told Herbert Clayton more than once, that he, Jack Waller and William Mollison between them do not possess the brains or the enterprise to find and build up their own great successes.

Between them, they have had more experience than any other management in London. Also, so far, they have fallen into line with the prevailing importing craze. They have not possessed the courage of their own experience.

I find them more easy to talk to about these things than most managers I know.

A New Producing Show

They are forming now, it would seem, a new concern called the United Producing Corporation, which, it is stated, will provide Drury Lane, Moss Empire houses, the Dominion theatre and any other playhouses they may bring under their control with new productions. Louis Dreyfus, American (Harms Co.), is a director.

Surely this cannot be true. Why should people form a corporation to provide theatre managers with shows? Do not theatre managers find shows themselves? When they are directors, do they not direct? In the theatre, is not direction finding, building up and producing a show? Surely, it is not counting the number of seats, or going round with a billposter's brush?

No, It Cannot Be True

What else is there to do? Why do you have directors unless they direct? I do not believe this story about the United Producing Corporation. I cannot. Surely the Drury Lane board are not bored! Surely the Moss Empire houses are not growing moss! Surely the Dominion theatre is to have dominion over itself!

No, it cannot be. I do not believe it. Besides, why should British enterprises have American directors? Cannot we direct ourselves in the British Empire?

No, we cannot, obviously.

Why Not Sell the Empire?

I think I shall sell the British Empire to the Swiss Navy. It would be cheaper. Or perhaps you Americans would like it, since it seems to be yours already. Archie Selwyn, I know, would make a very good president.

Now, Harry Gillespie complains that, in "Variety," I make English theatre managers look ridiculous. I utterly deny that. They make themselves look ridiculous.

I only describe what they do. I only know that, when I cannot use all the means at my power—my voice, my pen and my long hair—to remind the people of Great Britain that they are becoming a subject race, I shall retire from journalism altogether. When I have retired, I shall walk up and down the Strand with a sandwich board on which will be words reminding what is left of London that it was once an Imperial city.

Acts All in One Spot As Palladium Goes Films

London, March 20.

Yesterday (Monday) saw the opening of the Palladium, veteran vaude standby, as a picture house presenting the Broadway style of film and stage show. Although the show is too long and the acts are all in one spot, the policy was accorded a big reception.

Turns include De Groot's string orchestra; Jan and Jeanette, dancers; Teddy Brown's band, and Athol Tier, dancer. Opening feature films are both American, "Girl in Every Port" (Fox) and "The Rush Hour" (Pathe).

Pirandello Co. Gives Carnival Performance

Florence, Italy, March 5.

Carnival time brought several very interesting theatrical diversions to this city. Pirandello's own company, headed by the delectable Marta Abba, gave a week of very enjoyable repertoire, with big ovations every evening for the author and the star. "Ciascuno a Suo Modo" was one of the best liked plays of the engagement of this company at the Pergola Teatro, and an exceptionally fine performance of "Hedda Gabbler," in Italian, brought out all the Americans.

Another interesting visitor was Ruth Draper, scheduled for two performances at the Accademia dei Fidenti, but playing to such packed houses that she was obliged to add a performance, proceeds of which were given to charity. Miss Draper was entertained extensively by the American colony during her visit.

Grock, the celebrated clown, came for a week's engagement at the Politeama Florentine, his first appearance in Italy. This artist scored a tremendous hit, but he was surrounded by a company of inferior variety acts, which flopped woefully, with the exception of "Gioielli Viventi" ("Living Jewels") of Dotter Angeles.

But the big treat of the season was the Ex-Imperial Russian Cathedral Choir, 100 voices, including about 20 youngsters, who sang splendidly. Rachmaninoff's Mass, Op. 37, was the first half of the program, while the second half was given over to Russian folk songs, gems.

I Tre Fratellini, with their excellent company, also played a week's engagement here, to packed houses in the big Politeama Florentine.

Cinemas, chiefly American, with "The King of Kings" and "Beau Geste" the most notable productions recently, and some mediocre opera, make up the theatrical divertissements of Florence, with, of course, the big annual Pirandello masque and ball the last night of carnival.

MADE 'EM LIKE 'EM

London, March 20.

Following the trials and tribulations of their debut here, Keller Sisters and Lynch made themselves an applause hit at the Alhambra (vaudeville) yesterday. Opening second after intermission and following a big singing act, the trio finally made 'em like it.

Other vaude happenings were marked at the Coliseum, where Barrie Oliver, partnered by Betty Bolton in a similar routine to what he did at the Cafe Royal, scored neatly.

Ruth Howell Duo, trapeze work, pleased on the same bill.

Jobs for U. S. Songsters

Paris, March 20.

John T. Adams, president of the Wolfsohn Musical Bureau and head of the Adams Service which has supplied many stars for American radio, sailed March 13 on the "Paris" for New York.

He announced from his office, 11 Rue des Italiens, before sailing that he had made arrangements with 40 Continental opera houses on a sort of blanket basis to supply foreign singers, the theatres agreeing to play his bookings.

TERMINI AT COLISEUM

London, March 20.

After walking out of the Coliseum (vaudeville) on his first date there, some months ago, unable to get together with the house orchestra at that time, Joe Termini has been rebooked for this theatre.

Termini has just signed for Australia, where he opens July 16.

SAILINGS

March 21 (London to New York), Wright and Marion (Majestic).

March 21 (London to New York), Gilbert Miller (Majestic).

March 17 (New York to Berlin) Robert Evans, William Thompson (Olympic).

AMERICAN BUSINESS

(Continued from page 1)

would soon be felt by every business man in the country.

"For every foot of film exported from this country," Governor Milliken said, "the Department of Commerce has determined that American business secures a return of at least $1 in trade. And last year foreign exports of film amounted to 231,995,018 feet, distributed in 30,000 picture theatres outside of this country."

The speaker claimed for the screen the title of the animated catalog for American goods, the director of purchases of American goods for the people of the world. Pictures have influenced the purchases of labor-saving devices, agricultural implements, soap, perfumes, automobiles, cosmetics, shoes and almost every known manufacture. In South American countries certain types of California bungalows are the vogue, according to Milliken.

"Pictures are the equivalent of 100,000 American salesmen telling the world of our products," the speaker declared, "and because of this foreign governments have erected economic trade barriers for pictures, in spite of the warnings of the World Economic Conference that 'each nation's commerce is being hampered by barriers established by other nations, resulting in a situation, especially in Europe, that is highly detrimental to the general welfare.'

"Such encroachments upon American business," continued Milliken, "concern the business men of America directly. It is for them to take a firm stand, also, against any imposition of added burdens by our own government while the industry is seeking to maintain its leadership in supplying the world with its chief amusement."

The Hays organization is carrying on negotiations with various sources for the purpose of lining up important industrial powers against European interests intent on limiting importation of American pictures. Milliken's speech is an open declaration of the producer-distributor stand on foreign quotas and also the beginning of the work to align the picture industry with other American enterprises for a united action on this question.

Abolish Song Plug Pay?

London, March 20.

British music publishers and representatives of the broadcasting concerns have been engaged in a series of conferences during the past fortnight, looking to an agreement on question of payments for song plugs over the air.

Performers have been receiving pay for favoring certain numbers and the broadcasting people look at the practice askance. No agreement on the point has so far been reached.

FAKE MOVIE SCHOOLS

(Continued from page 1)

figures conservatively that each unit handles between 500 and 1,000 "prospective stars" yearly. From its investigations, which have been made only upon receipt of complaints, the bureau believes that Greater New York is literally infested with "film speakeasies."

Illiterate foreigners mostly are persuaded to part with their earnings, the bureau records show. The people range from 11-year-old girls to fat mammas and "good looking" laborer papas. All drop between $50 and $1,500 in their pursuit to graduate from some cellar set or uptown street exterior.

The belief that the schools are grouped is based on bureau investigators finding an inter-relationship of the heads of most of the places which it has looked over since 1924. The same method of attracting pupils; the same courses and practically the same financial charges prevail in New York. In addition, many of the sucker joints have the same attorney.

Handicapped by a small staff, the bureau admits that practically all of its quizzes into these schools have failed so far as securing convicting evidence is concerned. The investigations, it is admitted, have been largely superficial. This is due to the "caginess" of the proprietors who, according to the bureau, have been able to evade the police as well.

One investigator, who has concentrated on this phase of the bureau's work, stated:

Alarming Information

"It is not a question of just visiting the places. They will not talk to anyone who gives the impression of being educated. It is a matter of following them through, not for days and weeks, but for months. If the books and the people in these places could be secured the information that would be disclosed would be alarming."

The only governmental aid which the bureau has sought, exclusive of several petitions to the police which brought response but flopped, is that of the state attorney-general's office. The latter, it was declared, can aid only when a stock issue is at question; and comparatively few of the companies investigated issue stock.

A list of schools which it has visited since 1924 is on file in the bureau's headquarters.

Los Angeles, March 20.

Rex Thorpe's picture for the state rights market will be an expose on fake film schools. He will try to get the Producers' Association and Chambers of Commerce throughout the country to co-operate with him on exploitation which will warn the public against the gyp methods employed in Hollywood.

FOREIGN PROS—MIGRATION GOING OUT OF OR INTO U. S.

Commissioner at Detroit Clarifies Passport Requirements, Etc.—Proper Understanding by Foreign Artists of Mutual Convenience

Detroit, March 20.

John L. Zurbrick, stationed at Detroit as United States district director of immigration, has requested Variety to clarify the immigration laws for the benefit of the traveling foreign profession who travel from the U. S. to Canada, or vice versa.

According to Mr. Zurbrick, violations by show people are frequent, though due mainly to ignorance of the law and carelessness. While most infractions are slight, they are often provocative of fines and sentences and always a source of embarrassment to the violator when discovered.

The most recent cause of agitation to the local immigration bureau was the case of Mishka Egnatoff, of Olga Mishka and Co. (vaude), who was arrested two weeks ago in an attempt to bring his alien brother, Alexander Igmagowski, to this side under alleged false pretenses.

Mishka had been playing a theatre in Windsor and while there met his brother, who had recently arrived in Canada from Russia. Igmagowski represented himself as a violinist in the act and presented the passport of Harry Gordon, local real estate man. Both identities were refuted

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2 Shows Out of London

London, March 20.

A couple of shows are leaving at the end of the month, including "The Spider," which will withdraw from the Winter Garden March 31.

"Square Crooks" is to leave the Prince of Wales, because the theatre is wanted for "Gentlemen Prefer Blondes." "Crooks" is liable to move over to the Globe, where "Blackmail" quits March 31.

"Sauce for the Gander" ("Cradle Snatchers") also departs from the Lyric shortly, and "Baby Cyclone" will come in April 7. "Cyclone" has the following cast: Joe Coyne, Frank Vosper, Alfred Drayton, Kathleen Oregan, Cecily Byrne and George Barrett.

Guild's Benefit Sunday

Sunday evening, March 25, at the Century, New York, will be the big event of the Jewish Theatrical Guild's benefit performance.

Admission tickets for reserved seats run from $1 to $25 per, with an entertainment on hand to correspond with the scale.

"Monster" Found Naive

London, March 20.

Crane Wilbur's "The Monster" was gleefully received at the Strand by a sophisticated first night audience.

House apparently enjoyed the situations designed as horrifying.

DE COURVILLE'S SALARY LIMIT

Richard Bennett has rejected an offer to appear in the London company of "The Barker," to be presented over there by Albert De Courville. He failed to come to terms over salary.

No selection has been made for the lead, that bit of casting being made difficult through De Courville's unwillingness to pay a higher salary than $250 weekly.

Claudette Colbert and Norman Thomas, who are to appear in the show, sailed Tuesday.

ANNA MAY WONG'S JOB

Los Angeles, March 20.

Anna May Wong, Chinese flapper screen actress, is en route to New York to sail, March 29, for Germany, where she has a job to appear in "Slime," by Karn Voelmoeller.

Ufa will produce.

TILLER GIRL WEDS

Paris, March 12.

The marriage is announced of Hilda Birch, of the L. Tiller girls, now dancing at the Casino de Paris, to Paul Gason, musical director of the same theatre.

COMEDY CRIME MELO BIG LONDON SUCCESS

London, March 20.

Edgar Wallace's new crime play, "The Man Who Changed His Name," starring Robert Loraine, is a whale of a hit at the Apollo.

The premiere audience was vastly amused by the denouement which disclosed that the whole action of the melo was a hoax.

The libraries have closed a limited buying arrangement and the venture looks like a conspicuous money winner. The author owns a half interest in the play.

Gilbert Miller has bid for the American rights, but the deal has been held up for the time being, since the sale of the German rights to the Deutsches theatre, Berlin, complicates things for the moment.

Swaffer's Pet's There; "Lumber Love" Big Hit

London, March 20.

"Lumber Love," the all-English musical comedy that Hannen Swaffer has been touting for two years, was wildly acclaimed by an enthusiastic audience at the Lyceum Friday night.

The performance ran until midnight, but the crowd was proof against weariness and cheered for 20 minutes at the finale, demanding speeches. There is nothing especially outstanding about the show, but it is excellent in its general impression and looks like ideal entertainment for Lyceum audiences.

Swaffer, Variety's "I" correspondent, and dramatic critic for the London "Daily Express," has been urging "Lumber Love" upon the English managers as something likely to encourage and stimulate native writing talent. He received little support in his campaign for home production until the piece made a good impression upon its premiere in Birmingham late in January, a success confirmed by the London reception.

Cecil Lean Sails Home, Knocks "Peanut Pay"

Paris, March 20.

Cecil Lean and Cleo Mayfield sailed for home expressing disgust at the scale of salaries offered by European producers. He said he had worked a week in a London hall for which he got "four buttons."

"Then they asked me about taking an engagement in a revue," he said. "I took the offer seriously and went around to talk with the manager the following day. Instead of talking in dollars or pounds sterling, this bird could only think in terms of peanuts."

Goldwyn in Paris

Paris, March 20.

Samuel Goldwyn, in Paris on a pleasure trip, led interviewers to believe he will try to find a new partner for Ronald Colman during his journeyings. He said Colman and Vilma Banky had decided not to team up in screen production again.

Goldwyn expressed himself as believing the new decree for control of film imports is a mistaken policy which will result in flooding the native picture theatres with mediocre product. He holds similar views of the British and German quota regulations.

Goldwyn and his wife sail for home March 28.

Cochran-Brady Alliance

London, March 20.

C. B. Cochran, whose musical productions are known in New lork and London, has completed an alliance with William J. Brady, Jr.

The deal calls for the interchange of attractions.

WILL MAHONEY

The New York HERALD TRIBUNE said: "Will Mahoney is just the person to carry 'Take the Air' to success. He is a comedian of the semi-wistful type, who last night proved his ability to carry the humorous relief as well as the romantic interest. AND you will applaud and applaud when you see this Mahoney chap dance."

Direction
RALPH G. FARNUM, 1560 Broadway

NEW VAUDEVILLE HOUSE INTRODUCED TO PARIS

Located Between Two Cinema Theatres—Backed by Fournier Group

Paris, March 20.

A new vaudeville theatre, known as the Folies Wagram Casino, directed by the Fournier group, opened last week with every prospect of creating a following. The establishment is just off the Avenue Wagram and is situated between two big cinemas, the Royal and the Lutetia.

Feature of the premiere was a revue signed Jose de Berys and Paul Briquet in which she concerned Marie Dubas, Miss Florelle, Cariel, Zoiga and Rachel, Henri Garat, Pierre Dorley, Carol and Sonya, Portugalowa, Russian singer, Ritchie and Festerat, Belgian comedians, and Ruth Bayton.

Comedy Premiere

The only other premiere of the week was a revival of Felix Gandera and Claude Cervel's three-act comedy, "La Maitress Imaginaire" ("The Phantom Mistress"), this time entitled "Vingt Ans, Madame," at the Gaumartin. Piece was originally done seven years ago at the Renaissance.

Story tells of a provincial mother, who, wishing her young and bashful son to know something of the world before his approaching marriage encourages Maude, a married actress, to pretend to be the boy's mistress. Complications develop when the make believe becomes a reality.

Marguerite Pierry does well as Maude, while Paul Bernard is amusing as the romantic novice. A capital bit is that of Alcover playing the actress' husband.

Empire Bookers

Paris, March 20.

Negotiations have been completed between Audiffred (booking office of the Paris Empire) and the firm of Arnaul-Lartigue for the engagement of foreign acts through the latter agency.

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TWO LONDON NEWCOMERS SCORE, "DESERT SONG" DOING $20,000

London, March 20.

In a season devoid of real sensational West End smashes, the box office of the legit theatre here has held naught of unusual interest in the weekly takings, as a rule.

For example, the following report for a week as the season starts towards the summer.

Estimates for Last Week

Adelphi—"Clowns in Clover," starring Jack Hulbert and Cicely Courtneidge. $20,000 weekly (eight performances). Star revue. Opened Dec. 1 and will run until summer.

Aldwych—"Thark," farce featuring Ralph Lynn and Tom Walls. Running nearly year and about exhausted itself. Only fair business.

Ambassadors—"Two White Arms," farce featuring Owen Nares, doing very strong business in small theatre that couldn't yield big profit even if continual capacity.

Apollo—New Edgar Wallace crime play "The Man Who Changed His Name" (opening March 14) seems certain to do business for a limited time at least, the libraries having made a moderate buy. "Quest" which preceded at this house began at the Criterion two months ago, then moved to the Winter Garden. One of the newspaper magnates took a liking to the piece and ordered it boomed. It prospered at the small Criterion, and went along nicely at the Winter Garden for a fortnight then began to sag and finished fading out.

Carlton—"The Yellow Mask," spectacular musical melodrama, averaging $17,000 weekly. Leaves profit of $3,000 to go toward paying production cost of $70,000.

Comedy—"The Silent House," Chinese mystery thriller based on old vaudeville sketch; not particularly well spoken of by press, but caught on from start in modest way and has been running since last summer to average business of little over $7,000 weekly. Shows good profit to investors. Author is in cast and participates as writer, actor and investor.

Daly's—"Lady Mary," new musical by British authors just starting; looks like lengthy run with splendid library buy immediately after first night. Press announcement said library deal of $150,000. Without spoiling publicity, figure exaggerated. Going along at rate of $16,000 a week.

Drury Lane—"The Desert Song" in last weeks. Doing practically capacity, which is $30,000 a week, still running along to $20,000, with business off principally in higher-priced seats. Will be succeeded shortly by "The Show Boat."

Duke of York's—"Good Morning, Bill." Wodehouse farce, starring Ernest Truex, now in its 16th or 17th week, running along to $9,000 weekly, healthy profit. Truex is in on the piece, produced by a syndicate made up of the Shuberts, Gilbert Miller, William Gaunt and Truex. Miller contemplates New York production of piece in fall with Truex.

Fortune—"On Approval," Lonsdale's piece with four people in house that holds about $7,500 in eight performances, probably doing $6,000.

Gaiety—"The Vagabond King," after year's run at Winter Garden, still prosperous at $12,000 gate.

Garrick—"Tin Gods," another Chinese thriller, just escaped being good play. Closed last week. "Cocoanuts" followed this week.

Globe—Tallulah Bankhead in "Blackmail" opened Feb. 28 and politely received until finish, when gallery began to boo. Not even Tallulah's personal popularity will put the piece over. This piece might be revised with a comedy relief character and get over in New York.

Haymarket—"The Fourth Wall," detective story by A. A. Milne, opened Feb. 29, started slow but may pick up as "Yellow Sands" did at same house.

Hippodrome—"Hit the Deck," down to $13,000 weekly in nine performances. This piece started off in a manner that indicated it would be record breaker, but seems to have sagged appreciably. Matinees are poor.

His Majesty's—"Oh Kay" has fallen away to $12,500 weekly, which just gets them out.

Kingsway—"Marigold," real hit, small house, small expenses, doing just enough to show profit. Business very much like "The Farmer's Wife," which started slowly, improved gradually, and ran two years.

Little Theatre—"A Man With Red Hair," sort of Grand Guignol melodrama, harrowing and unlikely to enjoy extended run; very small theatre and doing about $5,000 weekly.

Lyric—"Sauce for the Gander" ("The Cradle Snatchers"), poorly, despite splendid notices and that the show went like wildfire at its premiere. No one able to account for apparent apathy of public in face of fact lot of publicity due to its having been banned under original title. Will shortly be succeeded by Joe Coyne in "Baby Cyclone," name of race horse owned by Coyne.

Lyceum—"Lumber Love," Hannen Swaffers' all-British protege, musical, opened with good prospects of signal success.

New Theatre—"The Wrecker," by author of "The Ghost Train." Doing steady business but not very big, but yielding handsome profit.

Palace—"The Girl Friend," most consistent money-getter of the current season, playing to steady $18,000 gait. Completed 200th performance.

Playhouse—Noel Coward in "The Second Man." Library buy and doing close to $10,000 weekly. House has no pit or gallery.

Prince of Wales—"Square Crooks," limited buy, doing $4,600.

St. James'—Gerald du Maurier in "S. O. S.," designed in construction as successor to "Interference." Does not seem to have come off according to schedule. Prestige of house and that of star insures good business for limited time, with indications it will develop when society returns to London in spring.

Savoy—"Young Woodley," banned by censor and produced at Arts Theatre Club for week, during which the Lord Chamberlain himself visited the show and removed the ban. Now going big, practically capacity at $10,000.

Shaftesbury—Lonsdale's comedy, "The High Road," approaching 250th performance doing $9,000; had been doing $11,000 up to Lent.

Strand—Sybil Thorndike in "Judith of Israel," produced for limited run, doing good business.

Vaudeville (Theatre)—Billy Merson in "Lord Babs," around $4,500.

Winter Garden—"The Spider" opened very big, but audience largely theatrical. All liked show, but press trifle grudging in praise. Disappointing at this time. No hit anticipated, although making small profit at $3,000 rent.

Wyndham's—"Listeners," doing poorly. House has certain prestige, but end of run came Saturday. "Unknown Warrior" succeeds, coming from Garrick; special matinees.

Gov't Checking Up on Foreigners' Permits

Los Angeles, March 20.

United States immigration authorities are making a drive on the film colony to check up the passports and permits of foreigners who have exceeded their time in this country.

Three inspectors made the rounds of Hollywood and Beverly Hills during the past week, checking up over 250 people here on permits. Many of the permits had expired and the studios had to scurry to the Immigration Department to have them extended.

Several of the people whose permits were extended for another six months were given notice by the inspectors to leave the United States within 20 days.

Most of the actors, directors and writers called upon were British and German subjects.

Berlin Music Branch

London, March 20.

Francis, Day & Hunter, English music publishers, are opening a branch office in Berlin.

Cecil Leading Hotel Cab

London, March 20.

Edward Laurillard will shortly produce an intimate cabaret entertainment at the Green Park hotel, with Cecil Cunningham mistress of ceremonies, accompanied by Rex Evans, pianologist from the Cafe Anglais.

Miss Cunningham has a contract clause which bars any possible successor from using her numbers.

Pass Up $2,000 Bid

Paris, March 20.

The management of the Scala, Berlin, wants to secure Dollie and Billie this season, and has made an offer of $2,000 per week for the girls.

Owing to engagement for South America the couple will not be able to visit Germany until November.

The Tiller Dancing Schools of America, Inc.
226 West 72d Street, NEW YORK
MARY READ, President
Phone Endicott 8215-6
New Classes Now Forming

DATA FOR CHATTER WRITERS FROM FILM TALENT—DIRECT

17 Biographies Are Gathered on Questionnaires by M-G-M—Lionel Barrymore Without Ambition—Eleanor Boardman's "Art"—Dot Farnum's Work

Los Angeles, March 20.

Biographies of stars, directors and scenarists compiled by Metro-Goldwyn-Mayer for the guidance of chatter writers on dailies or periodicals reveal some illuminating quirks of character among the payrollees.

They write 'em themselves. Seventeen of the charts as filled out reveal a passion among M-G-M'ers for swimming. Harry Crocker, however, confesses his hobby is bibliophiling.

Lawrence Gray's desire is to have a bank account, but Lionel Barrymore admits he is devoid of ambition.

Tod Browning lives to "put sympathetic understanding into crook roles." Tim McCoy wants to present the Indians in their true light (doesn't say what it is).

Tom O'Brien, who plays rough and tumble low-lives on the screen, likes other people to enjoy his hobby. It's playing practical jokes.

Tenen Holtz decided his wife was his hobby. Jackie Coogan considers himself "too young" to speak out.

Some of the M-G-M'ers are classy. Louise Dresser dotes on batiks. Helene Costello says she goes in for charcoal drawings and first editions. Eleanor Boardman expansively includes all "art."

John Gilbert is the only one whose ambitions are moral in tone and calculated to set before the youth of the land an example of rectitude. Jack's ambish, he says, is "to be good," and his pastime is "trying to keep good."

Dorothy Farnum, scenario writer, was the only one expressing as a hobby, "hard work."

Inspiration's Bookkeeper, Charged with Larceny

Three indictments, two charging grand larceny in the second degree, and the third forgery in the second degree, were returned by the grand jury to Judge Otto A. Rosalsky in General Sessions against G. S. Hampton, 24, of 29 Perry street, formerly bookkeeper for Inspiration Pictures, 565 Fifth avenue. Hampton was arrested at his home by Detective William Sullivan of the District Attorney's office. He pleaded not guilty to the charges in General Sessions and was held in $5,000 bail.

According to Grace Humphreys, Abhan and Frederica H. Stokes, employes of the picture concern, Hampton caused two checks for $200 each to be cashed by the company, one Aug. 18 and the other Sept. 6. The checks, it is charged, were worthless.

The third charge, that of forgery, is based on the allegations of the two women who claim Hampton raised a company voucher from $28 to $128 on Aug. 2, 1927. According to the company's officials it was not until after Hampton had left their employ and his books were checked up that they discovered discrepancies in his accounts which, they allege, amounted to over $10,000.

Douglas Murray Marries

Douglas Murray, assistant to S. L. Rothafel at the Roxy, and Ann E. Fleming, member of that theatre's ballet corps, terminated their engagement by marrying each other last week.

The original wedding date was for the spring, but the Little Church Around the Corner got the couple Friday (March 16).

Murray continues in his capacity at the Roxy.

Roland-Bard Wedding?

Los Angeles, March 20.

It appears pretty well believed here that there will be a wedding uniting Ruth Roland to Ben Bard.

Miss Roland is the former picture star who has grown fabulously wealthy through local realty investments.

Bard is under contract as a Fox featured player. He is now in the east.

News Getters Costly

Los Angeles, March 20.

Producers and directors on the Coast are relieved of casting responsibilities since competition for scoop news among picture writers of the local dailies reached the point of fever heat.

So eager are the writers to get the lead on a cast for a newly announced picture they calculate to their best ability who should be selected and write accordingly.

These tips are sometimes prompted by the players desiring the part but the producers have been fed up so much on the suggestions it spoils the announced player's chance of getting the part.

Catherine Curtis' Unpaid Check Brings Summons

A summons alleging larceny by check was answered by Catherine Curtis, president and general manager of the Catherine Curtis Film Corporation in the Tombs Court Friday before Magistrate Stern.

According to Walter E. Beddell, of the Brokerage firm of Woodworth, Lounsbury & Co., 52 Broadway, Miss Curtis, in private life the wife of Joseph S. O'Neill, lawyer, of Binghampton, N. Y., had the brokers cash a check for $1,325 and then had payment on the note stopped. After hearing Beddell's testimony Magistrate Stern continued the summons until Wednesday in Yorkville Court.

According to the testimony of Mr. Beddell, Miss Curtis, who was the first woman to take up the production of feature motion pictures in this country and lives at 280 Park avenue, after dealing with the firm for over three months during which time she transacted $25,000 worth of business, caused the cashier of the firm to cash her check for $1,325. Later the bank refused to honor the check, according to Beddell.

Under cross-examination by Harry Oschrin, Miss Curtis' counsel, Beddell admitted he had frequently cashed her checks. Oshrin contended that Miss Curtis had always kept a substantial balance with the firm in commission the company owed her.

On leaving court Miss Curtis said she is engaged preparing for "a new departure in motion picture production, which will affect women most interestingly." She would not go into further details.

Dinner for Sapiro

Plans have been made for a testimonial dinner to Aaron Sapiro, head of the Motion Picture Exhibitors Association, to be held at the Hotel Ritz, New York, around April 17. Heads of the producing and distributing companies are expected to be present in addition to a prominent list of financial men interested in Sapiro's ventures in the past.

Two Reasons for Fire

Los Angeles, March 20.

The dual reformatory set built at a cost exceeding $50,000 for C. B. De Mille's "The Godless Girl" was burned to the ground to furnish a part of the climax for the picture. It will keep other producers from using the set after De Mille leaves.

John Brown of Des Moines

Des Moines, March 20.

John Brown, operator of the Amuzu theatre here, has been arraigned and charged with desertion of his six-year-old son.

The information was filed against him by his wife.

ROSCOE AILS

says: "Shirley Dahl opened with Roscoe Ails, Allentown, Keith-Albee circuit. Scored a distinct hit with only one hour rehearsal. That, brother, spells artist. Dorothy Ellsworth contributed her feminine beauty and talent, the type Elinor Glyn paints. Ails' greatest band triumphed genuinely, directed by Abner Nordlund; Ralph Fenton sang and how."

"Dawn" as Special at $2

Arch Selwyn has decided to show the English-made "Nurse Cavell" picture, called "Dawn," as a special on Broadway in a legit house at $2 top.

Should the censors restrict the picture, says Mr. Selwyn, he will legally test their powers.

No legit house as yet has been secured for "Dawn." Its American owner expects to have one within the next 10 days.

"Dawn" has been shown abroad without commotion, though stopped by the English censor's edict. The picture is said to have cost $200,000, extraordinarily high for an English-made of no pretensions. The "Dawn" publicity in London was started by its American producer, with the space grabbing running away from him, leading to the ban.

In a review of "Dawn" carried in Variety last week and written in London, it stated that the execution of Nurse Cavell by the Germans was but vaguely seen. That is the portion mostly objected to over here, stated Selwyn. Remonstrances so far received by him have been mostly from German-American societies.

Fox Will Dispose of Ascher Chicago Houses

Chicago, March 20.

The Fox office, operating six Ascher houses for the Chicago Title & Trust Co., receivers, and will get the six houses in default of a $500,000 loan made to Ascher Bros., will receive bids on them in two weeks.

None of the theatres is considered suited to the present needs of Fox in Chicago.

Speedy Lon Young Starts Right to Work

Los Angeles, March 20.

Lon Young, formerly director of publicity for Gotham Productions, has turned out to be a speedy producer. He arrived on the Coast and two days later had a feature production started with Lila Lee, Cornelius Keefe, Burr McIntosh, Gladys James and Virginia Lee in the cast.

"Title will be "Gentlemen Preferred." It is the first of a series of eight dramas and four dog pictures to be made for Chesterfield Productions.

Young will have complete charge of production and is making his headquarters at the Metropolitan studios.

Gloria's Studio Suite

Los Angeles, March 20.

FBO studios have completed the building and refurnishing of a "Royal" dressing suite for their new tenant, Gloria Swanson, who is about to start her next United Artists production on this lot.

The best and old stand-by contract players at this studio never got anything better than a two by four dressing room, but the new Queen will now rate a parlor, bedroom and bath.

SHOWMAN FRANK EDWARDS WINS ELECTION AS SEATTLE'S MAYOR

Only Big City's Woman Mayor Defeated Overwhelmingly—Dirt Campaign and Three Dailies Against One Showman, Too—For Business Civic Rule

Seattle, March 20.

With a dull crash the only woman mayor of a metropolitan American city took it on the chin in the election here last week, and a showman turned the trick.

Frank Edwards, former owner of Winter Garden and several suburban theatres, swept to overwhelming victory over Bertha K. Landes, to the tune of 60,000 to 39,000.

The snowslide completely repudiated all the mud and dirt that she and her adherents had stirred up concerning Edwards, who conducted a fearless, clean campaign.

Good showmanship with smart advertising helped the Edwards' banner climb to the top. Billboards, newspaper advertising, placards and circulars were used, as all three local dailies were against Edwards.

The voters showed their contempt for newspaper dictation and it looks as though the way is wide open for a properly run daily in Seattle.

All the showmen were for Edwards, with but one exception, John Danz, who has a string of cheaper grinds and two all-nighters. A circular put out by Danz was in poor taste and doubtlessly helped Edwards, as did all the dirt from the other side. Probably the Danz motive was selfish in that he feared Edwards did not favor all night shows in this man's town.

Constructive Mayor

There is a general feeling that the town is going to feel a favorable effect due to Edwards winning. He has a constructive industrial and business program and is a keen business fellow as shown by the way he clicked with his theatres.

Mr. Edwards said after his victory: "I appreciate the support of the theatre men and all my friends and intend to be a mayor of all the people, regardless of nationality, creed or politics.

"I will do all in my power to develop civic righteousness, commercial growth and industries in Seattle and have faith that this city has the foundation upon which to build the future metropolis of the Pacific Coast.

Big Supervisor

Los Angeles, March 20.

A film director who declined to accept an assignment which would necessitate his making a picture abroad, was roundly berated by the producing supervisor in charge of the picture.

He was told by the supervisor he had been given every opportunity to become famous, and was ungrateful for what had been done for him. The supervisor is said to have declared he allowed the director to ride with him in his car; attended previews with him and had also allowed the megaphone wielder to be seen often in public with him, all of which the supervisor declared make people think he was a big director.

$30,000,000 Flotation for Two English Syndicates

London, March 20.

General Theatres Co., owners of the Palladium, floats a $17,500,000 public company tomorrow (Wednesday).

The project is to include the Palladium, Capitol, Astoria and 53 other theatres, all to play the combination policy of pictures and vaudeville.

Another flotation is that of the Neveile and Churchill Company, theatre brokers, which will attempt to establish a $12,000,000 picture house company on the 50 film theatres they claim to have purchased.

Major John Zanft Will Marry Hattie Carnegie

Passing through show business with an unscathed record as a bachelor, Major John Zanft has finally gone the usual way. In early April Hattie Carnegie will be his bride.

Miss Carnegie is one of America's foremost modistes. She has an elaborate establishment at 42 East 49th street.

Her husband-to-be, the Fox Theatres general manager, is a vice-president of Fox, also New York state commissioner for the reformatory parole board, and a director of two New York city banks.

Major Zanft acquired his saluting title as an officer of the naval reserve.

M-G-M Backs Van Dyke

Los Angeles, March 20.

Robert Flaherty, author of "Under Southern Skies" which M-G-M has been shooting for several months in the South Seas, returned to Hollywood last week under orders.

He was co-directing with W. S. Van Dyke, but a difference of opinion arouse. M-G-M sided with Van Dyke, one of its regular directors, who is continuing alone and expects to finish shooting April 15.

RECASTING "EMPIRE"

Los Angeles, March 20.

"Tides of Empire," abandoned originally for the reported cause that it was likely to run into censorship, will be recast by M-G-M.

Renee Adoree and James Murray replace Norman Kerry and Joan Crawford, the first leads.

Alan Dwan will direct.

McGOWAN'S SHOW SCRIPT

Los Angeles, March 20.

Jack McGowan's first original for M-G-M is a show world tale called "Grease Paint."

McGowan was signed by M-G-M and brought to the coast following the success of his play "Excess Baggage."

WEATHER FORECAST

Washington, March 20.

Inquiry at the U. S. Weather Bureau gives the following outlook for the country east of the Mississippi for the week commencing tomorrow: Fair and warmer Wednesday (21), mild temperature Thursday with rain Thursday or Thursday night over northern sections, possibly continuing into Friday; colder by Friday and considerably colder Saturday.

Rain over south and central sections and rain or snow over the more northerly sections east of the Mississippi River about Sunday night or Monday, possibly during Sunday west of Appalachian Mountains.

Slowly rising temperature Sunday (25).

Nugent, "Find," in Demand

Los Angeles, March 20.

Ed Nugent, until recently property man and then gag man on the Metro-Goldwyn-Mayer lot and suddenly discovered as a screen find, receiving a contract, is very much in demand by the directors of the company.

He has been chosen to play the role of the hoofer in "Excess Baggage," which will be a starring production for William Haines. James Cruze will direct.

He also will have a part in "The Bellamy Trial" which Monta Bell is to direct.

Miss DeMille "Extra"

Los Angeles, March 20.

Cecelia DeMille, 20, daughter of C. B. DeMille, is appearing as an extra girl in "The Godless Girl," now being directed by her father.

DeMILLE'S COSTS-GROSSES

(Owing to the extreme interest held in the film future of Cecil DeMille, his standing and reputation as a class director of program, special and super pictures, the following facts and figures, authentically secured, are printed.

DeMille's career dates from the early days of the film industry. Some most interesting detail is revealed in this story, other than DeMille's production costs and gross sales of his productions.)

Los Angeles, March 20.

Cecil B. De Mille since December, 1913, when he started making "The Squaw Man" for the Lasky Company, has directed 50 pictures. They cost a total of $9,682,721. Of this number, 47 of them, made for the Lasky and Famous Players-Lasky companies, grossed a total of $21,877,398. The other three pictures, made since De Mille left F. P.-L. in 1925 and released by Producers Distributing Corporation, cost a total of $3,239,835. As these latter pictures have been released within the past two years, it is impossible to ascertain an approximate of their gross returns.

The cheapest picture De Mille has produced in his career was "Kindling," made in January, 1915, with Thomas Meighan making his first appearance with Charlotte Walker supporting. It cost $10,034 and grossed a total of $66,036 through the state right exchanges.

That De Mille did not always produce the $1,000,000 and over pictures is observed in going over the list to find he has made 17 pictures costing less than $20,600 and five which cost between $20,000 and $29,000. All of these pictures were made in the early Lasky producing days and drew in returns from the exchanges and state right organizations ranging from $56,074 for "The Captive," to $147,599 for "Carmen," which cost $23,427 to produce.

After making these pictures under the $30,000 figure De Mille jumped to the fore by spending $302,976 on "Joan the Woman," with Geraldine Farrar and Wallace Reid in the cast. This picture brought De Mille to the front as a director, with the exchanges and state right groups selling a total of $605,730.

The First Sheik

The first of the sheik pictures to be made by De Mille was "The Arab." It cost $18,327 and returned $68,526, a heap of money for a picture in the spring of 1915.

In June, 1915, he made his first "Chimmie Fadden" picture with Victor Moore. It cost $10,504 and drew $68,526. This picture clicked all around the country. In November of that year he made a sequel to it, entitled "Chimmie Fadden Out West." This picture cost $15,096 and grossed $72,036.

The first of the De Mille pictures to hit over $100,000 in sales was a series of three pictures with Geraldine Farrar. The first, "Maria Rosa," cost $18,574 and drew $102,767. In its cast of this picture Wallace Reid made his debut as an unknown. De Mille was so enthused by the way that picture sold he put Reid opposite Farrar in "Carmen," the next one, which cost $23,409 and brought back $147,599. The third of the series, "Temptation," was made for $22,472 and returned $102,457.

Included in the cost of all these productions was the salary of De Mille, as well as studio executives.

Cost $134,831; Gross $424,718

After the release of "Joan the Woman," the Lasky organization tied up with Famous Players and De Mille's first task was to direct Mary Pickford in "The Romance of the Redwoods." This picture cost a total of $134,831 to make, which included $96,000 in salary paid to Miss Pickford. It brought to the new releasing organization $424,718. This picture was made in March, 1917.

On the heels of this DeMille made two over $100,000, each. "The Little American," war story, with Mary Pickford and Jack Holt, cost $166,449, with Miss Pickford getting nearly $100,000 of that amount. It was the first in which artificial light was used, for a night scene at sea. That Miss Pickford meant something to the box office was demonstrated by a $444,236 return. Then came "The Woman God Forgot" with Geraldine Farrar

(Continued on page 10)

THINK INDUSTRY NEEDS TO BE EDUCATED ON SALES VALUES

Talk at A.M.P.A. on Advertising, Publicity and Salesmen—But Two or Three Sales Managers With Fine Knowledge, Claimed by Speaker

At a meeting of the Association of the Motion Picture Advertisers last Thursday afternoon it was proposed that a campaign be started to educate the industry to the actual sales merit in advertising and publicity work. It is for the purpose of preventing deplorable conditions in the future such as now exist with the discharge of numerous exploitation men after long years of satisfactory service in their respective organizations.

Members of the A. M. P. A. seriously discussed possibilities of organizing where they could offer protection by means of employment in case of sudden dismissal and wholesale staff cutting such as recently occurred.

According to one of the members recently returned from the coast, publicity and advertising men in California are as badly off as they are here.

It was said at the meeting that only two or three sales managers in the picture business know that advertising and publicity have an actual merchandising rather than a mere showmanship value as in the past, and that with a cut in the sales staff there would be a corresponding loss in sales.

In the case of one company, the speaker said the cutting of the staff in various departments had resulted in a loss of $200,000 in business. This evidently concerns Pathe, as losses in contracts were reported there when men with long-standing connections were let out.

Several speakers urged that steps be taken immediately to bring the value of their work to the attention of the proper people by means of a systematic campaign.

Reducing Overhead Charge By 32½% in Theory?

Los Angeles, March 20.

One of the large leasing studios on the coast has compiled a chart of production costs, showing how the money on the average making of a picture is distributed:

	Per Cent.
Studio overhead	19½
Actors' salaries	29
Costumes	1½
Raw film	5
Locations	5
Scenario and stories	11
Directors and cameramen	13
New sets	16

These figures were taken from the Film Daily Year Book and used with a supplementary chart showing that this studio can eliminate the 19½ per cent. studio overhead and 13 per cent. on time occupied in building new sets and saving of directors and cameramen's time through an efficient method of studio operation.

This makes a total of 32½ per cent. saving. It looks attractive in any advertisement, but practicability remains a problem until tried out by the producer.

Brent-Brook Team

Los Angeles, March 20.

Paramount will team Evelyn Brent and Clive Brook in a series of pictures to be produced for next season's program.

"Dawn" Quiet in Brussels

Paris, March 20.

The continuation of the showing of "Dawn," dramatic version of the Edith Cavell case, in Brussels seems to put an end to any thought of disorder. It was predicted that the picture showing in the city where the English nurse was executed during the war would be the signal for disturbances.

FRENCH FILM RULES AS SALES FORCING DEVICE

Americans See Foreign Market Pinched In—Propaganda Cry Raised

Paris, March 20.

Representatives of American film interests here are expressing grave fears for the future of their product in this market. Even before the rules and regulations of the French Cinema Commission became known (they were ready to be submitted late last week), it was their belief that wholesale importations of American pictures would be impossible unless something is done to relieve the situation.

American trade opinion was divided between two views, each seeking to interpret the public expressions of Minister Herriot. One view is that larger representation of French pictures in the United States will be forced, since the new commission is empowered to regard imported pictures in the light of the treatment accorded to French product in the country of the foreign picture's origin.

The other conception is that the new regulations will aim principally at opening the native screen to domestic product, the idea being that French exhibitors will be obliged to show French pictures, and if there is any room for foreign product, the exhibitors will throw their screens open to competing producers from abroad. In either event the market may be drastically cut for foreign material.

Foreign Control

Minister Herriot in his address to Congress said that France must take action in the film import crisis.

"This industry," he declared, "which is in place of third importance in the commercial world, has almost completely disappeared here. In the United States it is said to be the most important business next to steel. In France many foreign film producers have become the owners of the theatres where their pictures are shown.

"All those who have the best interests of France at heart would be moved if I were to show them a list of Paris and provincial theatres which are now under foreign control. And this number is steadily growing—bought with the French spectators' money."

The minister continued that the country was being "colonized" by what he referred to as "hostile propaganda," which has been directed at the nation since 1914. He declared it was not so much the financial consideration he had in mind as the effect foreign pictures were having upon French sentiment.

Chadwick's 'Miracle Girl' Sequel—Betty Compson

Los Angeles, March 20.

I. E. Chadwick engaged Robert Hill to direct Betty Compson in "The Miracle Girl," his next picture for First Division.

It will be a sequel to "The Miracle Man," in which Miss Compson scored her first hit.

"Names" on Movietone

Los Angeles, March 20.

Fox is getting ready to use a number of big name artists on Movietone.

It is said their program will be so gotten up with big names to offset the present Vitaphone output.

75% OF AUSTRALIAN HOUSES WOULD CLOSE WITHOUT U. S. FILMS

Limited Number of British Pictures—Difference Also in Publicity Material—Possible English Recommendation—Country Helpless as Own Producer

Sydney, Feb. 19.

Lot of talk in film circles regarding the number of British pictures screened here per annum.

At the present time the quantity of British pictures imported is very small, but the fault lies entirely with the British producers themselves.

Publicity men connected with the English producers are asleep. Each American mail practically brings enough publicity matter from the States to fill a small motor truck. British publicity coming direct from England, and also through America, would not fill a small grip!

Again, pictures manufactured in the old country in the past have been very poor quality and not up to the standard of an American "quickie." About the best picture made in Britain for many years was "The Flag Lieutenant."

America has the film market of Australia and will continue to hold it until such time as America fails to deliver what the public wants.

If Britain wakes up and supplies us with pictures of good quality, that country can hope to get a decent share of business here.

The Royal Commission, now preparing its report on the picture industry of Australia, may recommend that a certain quota of British pictures be exhibited in every program. Exhibitors can easily overcome this point by screening scenics and news reels.

Australia cannot possibly supply its own picture wants at the present time and will not be able to do so for many years.

If America stopped sending us pictures, 75 per cent of the picture houses would have to close and the other 25 per cent would have to follow soon after.

CENSORS ORDER CUTS IN TALKER

Bedroom Conversation Is Removed—No Protest

According to the use of censorship authority in the cutting of several scenes from "Tenderloin" last week it appears that the jurisdiction of censorship boards will apply to talking pictures in sequences where the dialog may render the scenes objectionable.

It is reported that the New York state censors wanted to cut out the bedroom scene in "Tenderloin" where the menace, alone with the girl in a farm house, allows passion to make him forget his chase after loot.

After the opening night the dialog in this scene was eliminated, with picture sequence retained as previously. It seems that the lines adding to the impression from the picturization rendered it subject to cutting, in the censors' opinion.

While reported that Warner Bros. first protested against the eliminations made and threatened to test the censors' authority in cutting talking pictures, no substantiation from the Warner office is forthcoming to that effect.

U Obliges Fox to Insure Aerial Actor

Los Angeles, March 20.

In loaning Arthur Lake, film juvenile, to Fox for a leading part in an air picture to be made by Howard Hawks, Universal required that Fox insure Lake for $25,000 against death or permanent disability.

This is the first instance of a producer requiring another organization to take out insurance of this character on a player borrowed for a picture. With all companies now making airplane pictures during the year, like precautions may be taken.

Pre-Historic Serial

Los Angeles, March 20.

Universal will make a serial titled "Perils of the Unknown." It will have a background of pre-historic animals similar to the period of "The Lost World."

Although the serial market has been in bad shape for the past few years, Universal believes the public will go for chapter thrillers if new subjects and themes can be obtained for 10 or 15 chapters.

T-S "Power," Special

Los Angeles, March 20.

Reginald Barker will make four more pictures for Tiffany-Stahl. His first for that organization, titled "Power," will be released as a special.

"VIRGIN QUEEN" TINTED

Los Angeles, March 20.

Dr. Herbert T. Kalmus, producing technicolor shorts under the banner of Colorcraft pictures, with M. G. M. releasing, starts on his fifth of a series of six with Eileen Manning, Armand Kaliz and Erin La Bissonere in the cast.

Title will be "The Virgin Queen," with Roy Neill directing. Production at Tec-Art studios.

FOX'S "NAME" FAITH

Fox, contrary to unpublished reports, will not follow Publix in the presentation scheme for entertainment in his theatres.

This producer's reasoning is that big names get a bigger draw, and if anything cost less than expensively appointed nameless acts.

On the Fox circuit at the present time such names are headlined as Sophie Tucker, Harry Carey, Buck Jones, Ben Bard, Francis X. Bushman.

"Vamping Venus," First National Special

Los Angeles, March 20.

"Vamping Venus," featuring Charles Murray and Louise Fazenda for First National, was intended as a program picture. It will now be released as a special in eight reels.

Eddie Cline directed.

A number of "Helen of Troy" sets were redressed for the production.

Laemmle Recuperating

Los Angeles, March 20.

Carl Laemmle of Universal is recuperating from his recent illness at Murietta Hot Springs.

Laemmle's intended trip to New York has been called off.

SAM GOLDWYN'S CHOICES

London, March 20.

Sam Goldwyn left for Paris claiming he had selected three girls here for tests as potential opposites for Ronald Colman.

Goldwyn is also understood to be negotiating with the English film actor, Ivor Abadrew.

NEW 'TILLIE' NOT HOT AT $21,000; 'RED HAIR' IN STATE, L. A., $29,000

Canyon Flood Havoc Affected Business Last Week—Met. Fell Off $7,000 With "Tillie's Punctured Romance"—"Sadie" Still Going in High

Los Angeles, March 20.
(Drawing Population, 1,450,000)

First run houses as well as neighborhood got sort of a smack last week as a result of the San Francisquito Canyon disaster. Week started very big in a few of houses, while others did an about face of the week before, taking it on the chin possibly due to inability of their screen features being able to draw.

Loew's State, with Clara Bow in "Red Hair," was the leader and jumped its gross about $11,000 above the week before. This Bow girl is the greatest box office natural of the female gender the entire Coast has and the way the populace flocked to the Loew house signified that fact. No doubt had the public not been perturbed by the disaster which occurred thirty miles from town, the house would have hit close to $33,000.

Metropolitan, the leader the week before, slumped more than $7,000 below the previous week with "Tillie's Punctured Romance." This one started off big on first two days then hit the toboggan hard. Had it not been for those Ziegfeld girls "The Society Debutantes" on the stage, the house would have suffered more.

Of the long run houses at the $1.50 top Grauman's Chinese with Chaplin's "Circus" in its eighth week was the leader. This one on the entire run has grossed around $205,000 and looks as though it will hit better than $350,000 before they drag it off. "The Patent Leather Kid" in second week at Criterion was by no means a box office panic as it hit about $1,000 below the first week and has not clicked the way it has elsewhere at a two-a-day admission fee. "Wings" is still going strong at the Biltmore. Its ninth week about $1,000 below the week before, with picture scheduled to stay another three or four weeks. Carthay Circle built a bit over the fifth week for the sixth stanza with John Ford's production of "Four Sons." This one will be good for another three weeks.

Gloria Swanson in "Sadie Thopmson" was the leader of the downtown pop priced long run feature attractions, at the United Artists. House is concentrating heavily on a 35c. admission before one in the afternoon and filling them up for the early matinee. This picture in two weeks garnered more coin than its two predecessors had done in three weeks. "Legion of the Condemned" did not get off to a rousing start, though daily papers gave it and its director, William L. Wellman, great break. Gross for second and final week dropped off about $5,000 from the first stanza.

"The Showdown" at Egyptian in Hollywood got a fair break. "The Warning" at Boulevard did about $400 less than the Egyptian and showed house healthy profit on week.

Estimates For Last Week

Grauman's Chinese (U. A.) "The Circus" (U. A.) (1,958; 50-$1.50). Still hitting along at great clip with St. Patrick's Day being sell-out because populace knew it was Sid Grauman's birthday. Around $22,500.

Carthay Circle (Miller-W. C.) "Four Sons" (Fox) (1,500; 50-$1.50). Fifth week bit stronger than week before. Intake even $10,463.

Criterion (W. C.) "Patent Leather Kid" (F. N.) (1,600; 50-$1.50). Not knockout in second week at de luxe admission price; $9,000.

Biltmore (Erlanger) "Wings" (Par.) (1,655; 50-$2.20). For ninth week in this house around the corner held up remarkably strong at $16,500.

Loew's State (W. C.-Loew) "Red Hair" (Par.) (2,200; 35-99). Clara Bow drags them in of all ages and they sure went for this one, even though she has been in better films. Eddie Peabody in next to final week as m. c. here. Close to $29,000.

Metropolitan (W.C.-Pub) "Tillie's Punctured Romance" (Par.) (3,595; 25-75). Not cared for at all. Stage attraction more of draw. Trade way off at $21,000.

United Artists (U. A.) "Sadie Thompson" (U. A.) (2,100; 25-$1.10). Gloria Swanson back again as favorite of screen fans with second week showing good profit all around at $20,500.

Million Dollar (W. C.-Pub) "Legion of Condemned" (Par.) (2,200; 25-99). Picture got nowhere near break it deserved so far as public concerned. Second and final week, $9,900.

Boulevard (W. C.) "The Warning" (Columbia) (2,164; 25-50). Very good for this meller at $7,300, with Gene Morgan entitled to bows for drawing.

Egyptian (U. A.-W. C.) "The Showdown" (Par.) (1,800; 25-75). This Bancroft-Brent opus great one for Hollywood. Stage act also. Pleasing at $7,750.

"EVERY PORT'S" O. K. IN BALTO—$9,000 AT NEW

'Red Hair,' Clean-Up—Others Not So Good—'Circus' Disappointing

Baltimore, March 20.
(White Pop., 750,000)

Weather fair. Rain Friday night. Unemployment situation affecting picture house attendance. While recent estimates of the number of people out of work vary from about 20,000 to 80,000, no question about the existence of the problem. Combination houses, which are the downtown theatres drawing heaviest from this clientele are the first and worst affected.

Added is the one brought about by the addition of over 5,000 to the town's downtown first run seatage during the past 18 months.

This was illustrated here last week. Clara Bow in "Red Hair" at the Stanley beat out Ruth Taylor in "Gentlemen Prefer Blondes" at the Century. Latter has the advantage of location but the battle resolved into one of film merit and star popularity. Bow won easily.

At the Valencia, Chaplin, with excellent advance publicity and critical acclaim failed to do anything handsome. Well below expectations.

Next to "Red Hair" best draw was "A Girl in Every Port," at the New.

Estimates for Last Week

Century (Loew-U. A.)—"Gentlemen Prefer Blondes" (2,074; 25-60). This popular house after hitting b. o. high spots for a number of weeks eased up last week when "Gentlemen Prefer Blondes" failed to do anything big. It was just short of being satisfactory. Undoubtedly aided by excellent tie-up with tab. Bow in "Red Hair" at Stanley big competition with "Girl in Every Port" at New, second. "Blondes" had advantage of story but Bow had bulge and won. Ted Claire as m. of c. and stage band scored heavily. Close to $16,000, below average.

Stanley (Stanley-Crandall)—"Red Hair" (3,600; 25-60). One of really big weeks. Started well and worked up to big mid-week. Friday under, account of rain, but Saturday finish turn-away. Final week of Leon Navara as m. of c. Personality and piano virtuosity scored. Beat Sophie Tucker and just under first "Patent Leather Kid" week. About $23,500.

New (Whitehursts)—"A Girl in Every Port" (1,800; 25-50). This one, well advertised, clicked from start. Excellent for Victor McLaglen and overcame Lenten opposition. Stage show went over very well. Outstanding week at $9,000.

Valencia (Loew-United Artists)—"The Circus" (1,500; 25-60). Chaplin got better than average second week draw here but not up to expectations. Big things in a b. o. way anticipated but not realized. $7,500.

New Garden (Schanberger's)—"Figures Don't Lie" and K-A vaude (3,200; 25-50). Popular combination house slightly better than previous two weeks but still under pre-Lenten average after reconditioning and reopening under the Schanberger-K-A regime. $16,000.

Hippodrome (Pearce & Scheck)—"The Wise Wife" and K-A vaude (3,200; 25-50). Business only fair. Lenten let-up plus unemployment situation affecting. Competition felt greater this season than previously. Transferring of first-run K-A from the Maryland to Garden, thereby placing it in direct competition, affected this theatre, which is also handicapped as to location.

Parkway (Loew-United Artists)—"The Enemy" (1,000; 15-35). Film not success downtown and failed to show better of form uptown. Week below average at about $3,200.

GEO. O'BRIEN LOANED

Los Angeles, March 20.

George O'Brien, steadily employed on the Fox lot for three seasons, has been loaned to Warners to play the lead in "Noah's Ark."

CANADIAN CENSORS LEFT "SADIE" ALONE

Much to Local Surprise in Montreal—"Mystery Week" at Imperial, $10,000

Montreal, March 20.
(Drawing Pop., 600,000)

Femme week here, seeing and seen, with fashion show at Capitol and "Gay Paree' at Princess. Nifty grosses hung up. Blizzard Sunday afternoon and night crimped takings everywhere, mainstem as much as neighborhoods, but rest of week built up.

"Gentlemen Prefer Blondes" seems the Montreal idea, since Harry Dahn almost held previous week's figures at the Capitol with $14,500, but the Fashion Show had a lot to do with it. Matinees well patronized. Titles too clever in some cases and over heads of fans.

Gloria Swanson in "Sadie Thompson" at Palace got big ballyhoo, but gross never really recovered from wallop of opening night's storm. Capitol opens Saturday for week's run, which gave that house good first day. Result was gross down a thousand from previous week. Censors left picture alone almost, for a wonder. Technicolor production of a Napoleon picture in this French city went over very well.

Below average show at Loew's with counter atractions at Capitol and Princess docked the house $1,500 from previous week. At that "On Your Toes" was the best item of program, and drew the men who could get away from their sweeties to see the fight scenes.

Mystery or Take a Chance Week at the Imperial left a fine box office result. Gross up to $10,000, since stunts of this sort haven't been tried in Montreal for over a year and never with a whole vaude program in addition to the picture. This was "The Sailor's Wives." Vaude along usual lines at his house, with prize of 20 box seats offered to lucky guessers of acts and picture. So far haven't heard of anyone winning.

Estimates for Last Week

Capitol (F. P.) (2,700; 40-85) "Gentlemen Prefer Blondes" (Par). Fashion Show ran even, both relying on clothes. Big femme biz. $14,500.

Palace (F. P.) (2,700; 60-85) "Sadie Thompson" (U. A.). Biggest surprise here way consors overlooked this one. Weather and opposition shows hit picture which might have otherwise beaten average. $12,000.

Loew's (3,200; 45-75) "On Your Toes" (U). Vaude below average and picture best item, but couldn't make up. $12,500.

Imperial (K-A) (1,900; 35-80) "Sailor's Wives" (F. N.). All show was unnamed, but fans seemed to like guessing and gross jumped. $10,000.

Strand (U. A.) (800; 30-40) "Wolf Fangs" (Fox), "The Fourflusher" (U), "Wheel of Destiny" (Col), and "Let 'Er Go, Gallagher" (P. D. C.). All together, $3,000.

TOPEKA DULL

Vaude Did Best in Kansas Town Last Week

Topeka, March 20.
(Drawing Pop., 85,000)
Weather Unsettled

Mid-Lenten season did its stuff to Topeka theatres last week. Nothing but vaudeville got a break. Threatening and unsettled weather all but the last day was blamed for the most part.

"Kid Boots" (stage), without Cantor but with Eddie Nelson and Pauline Blair, got over here, even with those who had seen the Cantor show. Didn't draw quite a half house Thursday night.

Continued decrease in patronage has hit the Waddell Players (stock) after five years, and early closing is reported.

Estimates for Last Week

Grand (1,400; 75) (National)—Waddell Players with "Pals First" didn't do so well. Company out Thursday for road. "Kid Boots" week's total just over $1,800.

Novelty (1,100; 40) (Crawford)—Strong bill first half, with serial picture added both halves and good vaude last half held up to normal. First time Novelty has had two serials running at same time. Week's total, $2,700.

Jayhawk (1,500; 40) (Jayhawk)—"The Divine Woman" first three days got away to fair start, but failed to hold up. Last half Keaton's "College" held up well under circumstances. Week's total, $2,400.

Orpheum (1,200; 40) (National)—"Underworld" got all picture breaks and held up all week to total of $1,900.

Cozy (400; 25) (Lawrence)—"Becky" first half rather inane in appeal, but "Finders Keepers" last three days pepped things, making total fair at $800.

Toronto Turns English Made "Falkland Island"

Toronto, March 20.
(Drawing Pop. 700,000)
Weather Fair

With one of the smartest style shows ever staged in a Canadian picture house, Jack Arthur put the Uptown on top of the heap last week at just under $15,000. Afternoon biz particularly strong with picture, "Feel My Pulse" (Par) not meaning much. First week this year for Uptown to be out in front.

Arthur coupled up the Robert Simpson Co. department store, to supply the smart toggery and got the Junior League a high brow outfit of nifties and debutantes to wear it. Then he took hold of the music and staging and made a real thing of it. Besides his own advertising the store gave plenty. Cut to 65 minutes with the pictures less than that it allowed for four shows daily.

Although there were slams aplenty for "Rose Marie" (M-G) it bettered $12,500 at Loew's, a jump over the average and over previous week's gross but is less than was expected. Every time Hollywood tries to hand Canadians a so-called Canadian picture there are grave viewings with alarm and ponderous letters from Vox Pop and Pro Bono. This case was no exception. Plenty of squawks but nobody cared.

"Battle of Falkland Islands" (Br) English naval picture faded to about $6,000 on its second week at Tivoli and gave way to "Legion of the Condemned" (Par) which opened to turnaway lines Saturday. English sea film was a distinct disappointment but showmen figure it was because this inland town has no definite link with the sea or the navy. War films all unwelcome here now.

Beery-Hatton combination scored again in "Wife Savers," getting about $12,500 in the big Pantages house where grosses have not been so good lately. Organ concerts by Fred Putenham sent over the air were a big help. Broadcast twice a week they make the listeners curious to know what all the laughs are about.

Vaude was better than for the past three weeks. Another turnaway line swarmed this house Saturday when Fred Shafer spotted "Shepherd of the Hills." "Passion," first of the Tiffany Stahl releases to make the Ontario loop is next. This one was hurled overboard by censors when first released simply because of its German origin. The recent controversy in the dailies as to whether or not it should be shown now accounted for the S. R. O. sign.

Hippodrome with "The Silver Slave" (Warner) made up for a tough break in the picture by a good stage show and slipped a little to under $10,000. Magazine and short film good.

Neither of the two legit houses showed anything startling for their ambitious "name" campaign. Figures not available but $15,000 would look big for "Merry Wives of Windsor" at the Princess or "The Constant Wife" at Shuberts Royal Alexandra. Former had Mrs. Fiske and Otis Skinner but present flock of play-goers seems to have forgotten them. "Wife" had Tellegan, Crossman, Hackett, etc.

The "Globe," straight-laced morning daily, refused advertising for both "Merry Wives" and "Constant Wife" on grounds of moral indecency. To show they meant it, Dr. Lawrence Mason, music and dramatic critic, ordered type for "Murray Hill" into the "hell box" after it had already been laid in the form. All three plays were reviewed. All are directly or indirectly English, starting with one by a gentleman named Shakespeare. This same paper is still occasionally howling because Ontario censors let "The Barker" in a few months back.

With the hockey season just about in the box, Lent meaning little here and nothing to do but take in the flickers business is expected to improve.

Estimates for Last Week

Uptown (FP) (3,000; 30-60) "Feel My Pulse" (Par). Elaborately staged spring fashion show given credit for backing everything else off map. About $15,000 best this year. Picture of routine type.

Pantages (FP) (3,400; 30-60) "Wife Savers" (Par). Voted as hilarious as any Beery-Hatton combination by all who saw it except critics. Approval not enthusiastic.

Loew's (2,300; 30-60) "Rose Marie" (M-G). Picture not well liked. Raised violent objections in some quarters as not depicting Canadian life in proper spirit. Squawks meant nothing as $13,000, good biz.

Hip (FP) (2,600; 30-60). "The Silver Slave" (W). Attracted little attention except from regulars. Enough of these on deck to make it profitable. Not bad at $9,000.

Tivoli (FP) (1,400, 30-60) "Battle of Falkland Islands" (Br). Dropped to $6,000 despite good campaign and raves by critics. Made way for "Legion of Condemned after two weeks. "Legion" likely two weeks.

PORTLAND'S OPENING HIT OTHERS HARD

Reduced Grosses With New House Getting $19,000 First Week

Portland, Ore., March 20.

The new Portland-Publix, opening with a big crowd, did not hold up to expectation. This was partly due to the unfavorable show weather which set in just as the house opened. The house had Bebe Daniels in "Feel My Pulse," rather weak, while Publix's "A Merry Widow Revue," was the stage presentation. Alex Hyde is master of ceremonies and band leader. The house badly hurt the gross at the West Coast Broadway.

The week's gross at the new Portland hit around $20,000. It was expected to go to $30,000 at least.

Broadway had Fanchon and Marco's "Circus Days," the big thing the house plugged, while Richard Barthelmess in "The Noose" was on the screen. Hermie King and his band getting more popular each week with Broadway patrons. Universal's Columbia flopped right along with Chaplin's "Circus," in its third week. House did not do any advertising or exploitation. Columbia, one of the few houses not affiliated with West Coast Theatres, has purchased a supply of big pictures to offset the heavy competition from other houses. Among the bookings are "The Gaucho," "Drums of Love," "The Man Who Laughs," "The Devil Dancers" and others. Joe Sampietro succeeds Harry Linden as orchestra director.

Tebbett's Oriental is finding matinee business 'way off, but the evenings seem to make up. This house is next to the new Publix in size, has an average trade which does not fluctuate drastically. "Streets of Shanghai" was the feature film attraction, while local talent furnished the stage program.

Richard Spier, new West Coast division chief in this territory, has moved over to the Broadway theatre, where he will make his headquarters. Spier formerly had his office in the Liberty theatre building, but owing to lack of space was forced to engage larger space.

Estimates for Last Week

Portland (West Coast - Publix) (3,000; 25-40-60)—"Feel My Pulse" (Par), opening week, not so good, owing to poor show weather. Campaign for house great, and got all business in town, anyway. Publix's "A Merry Widow Revue" well received. $19,000.

Broadway (West Coast) (2,000; 25-40-60) — "The Noose" (1st N.). House flopped owing to opening of new Portland across street. "Circus Days" as stage presentation did not help much. Hermie King drew extra patronage. $7,000. Low.

Liberty (West Coast) (2,000; 35-50)—"A Woman On Trial" (Par). Will King and company real draw. House did excellent business, considering keen competition. Looks like King will stick indefinitely. $7,000.

Oriental (Tebbetts) (2,700; 25-35) —"Streets of Shanghai" (Tiffany). Picture was well liked, but stage program lacked polish, composed of local talent. Mats 'way off, with thermometer of slipping nature. $6,500.

Columbia (U) (850; 35-50)—"The Circus" (U. A.). In third week hardly made enough to pay house rental. Biggest flop this town has had in many months. $4,000.

Blue Mouse (Hamrick) (800; 35-50)—"The Fortune Hunter" (Warners). Syd Chaplin a good card locally. Vitaphone and Movietone extra. $4,500.

Rivoli (Parker-West Coast) (1,210; 35-50). "The Student Prince" (M. G.). Picture opened big and settled down to good average run. Looks like three weeks for this one. $5,000.

Music Box (Henry Duffy Players) "Bluebeard's Eighth Wife." Duffy shows always well liked here and clicked at box office to excellent returns: $6,300.

Orpheum (Orph) (2,000; 15-25-50-75)—"The Rejuvenation of Aunt Mary" (Pathe). May Robson picture. Vaudeville nothing to rave over; $5,000 on three days, drop over past business.

Puffy Going Abroad With Ed. Laemmle, Dir.

Los Angeles, March 20.

Edward Laemmle, Universal director, and Charles Puffy, comedian with the same company, will sail for Germany from New York next week.

Laemmle is to direct Puffy in several pictures during a two month's visit. It is understood that Laubheim which is the native city of Carl Laemmle, head of Universal, will be used as background for at least two pictures in which Puffy will be starred.

$122,500 FOR ROXY'S ANNI. WEEK; "DRESSED TO KILL" AND SHOW H.O.

Pola Negri Got Only $62,100 at Paramount—'Enemy' at Capitol, $63,500—$7,000 Weekly Rental for Hammerstein's or Winter Garden for $2 Pictures

Not much business to talk about last week, so conversation along the street turned to conjecture on theatres, specials which have yet to come in, and "Mother Machree's" title.

Capitol remained about the same as the previous week with "The Enemy" only turning in $63,500, and Negri let the Paramount down to $62,100. The one real Broadway rise went to the Roxy, which, with its first anniversary show and "Dressed to Kill," sailed through with $122,500, sweet increase of $39,200 over the preceding low mark. Entire Roxy bill holding over, intact.

Universal sending the Colony back to twice daily showing March 28 for "We Americans" has caused the Fox rumor for the Central to again crop up. On the other hand, it's known that the Fox organization has been making inquiries on Hammerstein's new theatre between 53d and 54th streets, where "Golden Dawn," operetta, is current. However, it is thought the asked rental of $7,000 weekly will be sufficient to keep "Street Angel" away from that site. But that same rental figure again crops up in the case of the incoming "Abie's Irish Rose" (Par.), which has been taken out of the hands of the Paramount road show department and will be handled by the Anne Nichols organization through Bill De Lignemare.

De Lignemare is reported having negotiated with the Shuberts for the Winter Garden with "Abie" in mind, but the street's opinion is that the house, for its first picture, will never be touched for a sum less than equal to that which Hammerstein is asking, possibly more. With "Greenwich Village Follies" perhaps due at the Garden, it's hardly likely "Abie" will bow in at 52d street, despite the tough time "Artists and Models" is having of it up there at present.

Another guess was that "Abie," with no Broadway front available, would finish at the Republic, where it hung up its record as a play, but this is declared to be cold at this time. So if "Abie" is homeless the same thing holds true of "Wedding March," of which you never hear anything around the Paramount building. This Von Stroheim heavy money feature from the latest report will be split into two pictures. If this happens, it kills all chance of its coming in at $2, the first edition to be in nine reels with the "sequel" to follow on under an entirely different title.

"Mother Machree's" title is believed not doing that film any good at the Globe. The distinct Irish inference by name is adjudged by the celluloid psychoanalysts to be keeping trade away. Another reason advanced for the "Machree" timidity is that Lent is seriously interfering.

Week End Record

Passing up last week's box-office lethargy, for which income tax is saddled with much of the blame, the current week started out brightly in one or two spots. Particularly at the Rialto, where "Legion of the Condemned" rang up a new week-end box-office total fo $20,420, around $2,000 better than any previous Sat-Sun gross. The wave carried over into Monday, with a line before the house opened that morning. The house has added midnight shows for the "Wings" follow-up.

Another house to get away fast this week was the Strand with "The Noose." Every likelihood that this one will remain a second week after getting close to five figures on Sunday. "Ivan the Terrible" is holding over at the Cameo and supposedly lingering a third week there.

"Last Command" withdrew from the Rialto after eight weeks to a low $18,000, but can show a splendid average for the two months. Up at the Rivoli "Gaucho" pranced in to an impressive opening week of $38,400 after having played the Liberty at $2.

No one seemed particularly perturbed because "The Crowd" left the Astor after its "filler" stay, but the house has been a beehive of preparation for "Trail of '98," which opened last night (Tuesday). The second M-G-M special to depart is "Love," which winds up in the middle of its 17th week tonight (Wednesday). No question that this has been one of the most successful features the Embassy has yet held. "Two Lovers" (U. A.) in there Thursday evening.

"Count of Ten" made little change at the Colony, but just what is going to become of "Tom," at the Central, is conjecture at present. "Four Sons" weathered the depression nicely at $11,900, while "Simba" remains at the Carroll until March 31 and has surprised the native film talent on its stay.

On three and a half days "Tenderloin," Warner Brothers' new "talker," reported $8,200 and got a neat week-end play. Some drastic changes are taking place in the dialog at which a first-night audience laughed over the heavy meller lines.

Estimates for Last Week

Astor—"Trail of '98" (M-G) (1,200; $1-$2). "The Crowd" (M-G-M) passed on without any fuss; did fairly as stop gap between "Enemy" and "Trail" and gets credit on smart and odd move in bringing it here after week at Capitol; lots of activity around this corner the past week in readying for "Trail."

Cameo — "Ivan, the Terrible" (Amkino) (549; 50-75) (2d week). Foreign picture drew enough trade to run up $10,300; excellent figure here, picture holding over this week and may stay another.

Capitol—"The Enemy" (M-G) (4,620; 35-50-75-$1.65). Had hard time of it at $2 when playing Astor and couldn't do much for this house during income tax week, becalmed at $63,500.

Carroll—"Simba" (997; $1-$2) (9th week). Still here although reported on way out number of times; stop now placed at March 31 with picture hanging around $9,000.

Central—"Uncle Tom's Cabin" (U) (922; $1-$2) (20th week). Consistently holding around $7,000, sometimes $8,000, and simply easing along; curiosity surrounds house because of Fox bids; deal declared "cold" but possibility of more negotiations with Colony going to twice a day for U.

Colony—"Count of Ten" (U) (1,980; 35-50-75). One more week at $8,000 and that's that; house gets "We Americans" and then "Man Who Laughs" for twice daily presentation starting March 28.

Criterion—"Wings" (Par) (836; $1-$2) (32d week). Had one of unusual dip weeks in dropping to $14,800; will now have to stand off "Trail of '98" on opposite corner; however, veteran $2 picture of Street still getting b.o. lines and given credit for smash getaway of "Legion of Condemned" at Rialto, another air picture, through paving way; playing return date in Brooklyn, this time at the Teller, "Wings" got $13,000.

Embassy—"Love" (M-G) (596; $1-$1.65) (17th week). Clinch film with Gilbert-Garbo combine natural for Broadway; one of best showings of any film ever in house and departs in middle of 17th week, after giving $10,000 plenty of time; $9,600; "Two Lovers" (U. A.) here Thursday night.

Gaiety—"Four Sons" and Movietone (Fox) (808; $1-$2) (6th week). Stood off general depression neatly and well in getting $11,900; practically next door to sister product of similar theme, which may not be help; total considered good at this date.

Globe — "Mother Machree" and Movietone (Fox) (1,416; $1-$1.65) (3d week). Understood Fox regime has silent wish to change title in that it's presumably keeping trade away; not considered as strong as "Four Sons" and has battle on hands; last week

Paramount—"Secret Hour" (Par.) (3,400; 35-50-75-99). At $62,100 again demonstrates that Negri doesn't mean much in New York; drop of $6,600 from previous week, and very much down from what house average of late.

Rialto—"Last Command" (Par) (1,960; 35-50-75-90). Jannings made splendid run of it, although exiting to low $18,000 after eight weeks; "Legion of Condemned" (Par) off to whirlwind start, breaking week-end record at $20,420 and retaining b. o. lines into Monday; midnight shows, 11:30, inaugurated.

Rivoli—"The Gaucho" (U. A.) (2,200; 35-50-75-90) (2d week). Fairbanks' return, after playing at Liberty for $2, heartily welcomed at pop prices; excellent first week of $38,400.

Roxy—"Dressed to Kill" (Fox) (6,205; 50-75-$1-$1.65) (2d week). House took it on chin previous week to get ready for anniversary; standout showing in face of off business on other sites and got $122,500; entire bill and picture staying second week; increase of $39,200 over previous week.

Strand—"Heart of a Follies Girl" (F. N.) (2,900; 35-50-65-75). Another picture deemed handicapped by title; Bille Dove liked in this town if given chance, but smothered of late by quality of product; off at $26,100; "Noose" (F. N.), current, away to nice start and will probably stay two weeks; if that happens "Stand and Deliver" (Pathe) will follow; should "Noose" go out after a single week "Ladies Night" (F. N.) next.

Warner's—"Tenderloin" and Vita (W. B.) (1,360; $1-$2) (2d week). Did $8,200 on three and half days and better liked by public than trade; changes being made in heavy dramatic dialog of this "talker" at which wise premier mob snickered.

"CROWD" FALLS DOWN; "RED HAIR," $31,000

"Ramona," 2d Week, $5,000 Drop—San Fran. Passed Up "Flaming Youths"

San Francisco, March 20.
(Drawing Pop., 756,000)

Try and figure out the Market street picture b^ ise situation. Wise showmen are snaking their heads and asking "What's the answer?"

The main stem had one wow last week and some out and out flops. Several distinct surprises marked the week—one was the failure to respond to "The Crowd," widely praised by the critics. This feature, from the directorial hand of the man who made "The Big Parade," proved one of the biggest disappointments from a financial standpoint on an opening week that Market street hasn't known in years. It was not even fair business as the intake of less than $15,000 will indicate. Alibis aplenty might be offered—such as the warm weather, income taxes due, etc., but the same might just as well apply three blocks up the stem, where box office history was being spelled during the week, at the Warfield. The Warfield exceeded even the fondest expectations and ended the week with a near box office record. Clara Bow drew 'em in. Long waiting lines were almost constant, to see "Red Hair."

Then, again, take the case of the Granada—a block away from the Warfield—which two weeks ago grossed better than 30 grand. Last week was pitiful. The public just didn't want W. C. Fields and Chester Conklin in "Two Flaming Youths." Stage show didn't mean a thing, though above the average.

Embassy, housing Al Jolson in "The Jazz Singer" for fifth week, continued to keep the town talking. Grossing better than $15,000 on the week with a total gross to date of around $93,000. The first Vitaphone feature should have little trouble remaining for another four to six weeks. "Jazz Singer" is now current at the State, Oakland, and packed the customers in in droves on its opening week.

"Ramona" continued at the St. Francis and drew in only ordinary business for a second week of a popular Californa story. Has one more week to go. Pantages had George O'Brien, local boy and son of popular Chief of Police Dan O'Brien, on the screen and Karyl Norman topping the vaude bill, with business around $22,000. "Wild Geese" continued another dismal week at the Capitol.

Estimates for Last Week

Warfield—"Red Hair" (Par) (2,672; 35-50-65-90). In addition to Clara Bow, Warfield had a good magnet Monday to Friday nights through tryouts of amateur talent for possible Fanchon and Marco engagements. Manager Golden exploited "Red Hair" widely. Rube Wolf helped complete dynamic combination for the box office. Close to $31,000.

Granada—"Two Flaming Youths" (Par) (2,785; 35-50-65-90). Picture didn't mean anything to sophisticated mob who play this big house. Flopped dismally to around $19,000 and figured lucky to get that.

Embassy—"The Jazz Singer" and Vita (Warners) (1,367; 50-65-90). Not a night that box office line or holdout has not been in evidence. Fifth week, in spite of feature opening indef engagement at State, Oakland, grossed $15,100, giving plenty of profit.

California—"The Crowd" (M-G-M) (2,200; 35-65-90). Under ordinary circumstances this house is good for better than 20 grand on opening week. Failure of mob to respond not figured out. Reached around $14,700. Will stay on one more week and then give way to "The Enemy."

St. Francis—"Ramona" (U.A.) (1,375; 35-65-90). Second week dropped around $5,000, to $11,500. This in face of house night attendance record being broken on initial evening of first week.

"B. & E. Man" on Coast Only

Los Angeles, March 20.

Contrary to many published reports, A. L. Rockett, of First National, declares Richard Wallace, now directing "The Butter and Egg Man," will not take the company to New York, but will make the entire production at F. N.'s Burbank studios.

CHICAGO'S LOOP FILM HOUSES GOT BUMPED PLENTY LAST WEEK

Chicago Off to $41,000—Oriental Picked Up Some, but Still Under Normal—"Kid" in First Week at McVickers, $26,000

Chicago, March 20.
Weather: Fair and Cold

The charm hovering over Loop film emporiums during the earlier weeks of Lent went suddenly dead last week. Grosses were socked with a vengeance. Managers were unable to explain the sudden change of wind, being forced to classify it as "one of those things."

What might have happened to the Chicago with a picture less favorable than "The Showdown" is quite a pity; what actually did happen is still a pity. Take-ins couldn't reach above $41,000, dropping from a previous delectable week at $50,000. Publix "Havana" unit on stage was a loss, only draw lying in Dorothy Berk, who was one of the town's big favorites at McVickers for over a year.

"Old Ironsides," in second seven days of pop showing at the Roosevelt, had a tough time getting $12,000 and went out in favor of "Chicago." First week of the former was an okay but not outstanding, $16,000.

While still below the old batting average, Paul Ash in the Oriental is steadily shaking off the dreary effect of a tough slump lasting several weeks. Gross for this recording is $39,500, an improvement of one grand over previous accounting despite retard on screen in "The Secret Hour."

Convinced that Ash cannot be subjugated in Publix units as an ordinary master of ceremonies and retain his tremendous drawing power, Balaban & Katz are going to let him produce the type of presentations he built up his rep on. Lately he has been forced to use more or less flash Publix units, with little opportunity to establish himself in them as a personality.

Chaplin's "Circus" dropped off rather suddenly here in its third week, going from $34,000 to $24,000. Last week, its fourth, $20,000, but still good enough to figure a fortnight more of running. "Circus" opening week of $40,100 record for house.

"Kings" at the Erlanger claimed rise to $15,000 but several showmen labeled it doubtful. Woods, with "Simba" got around $10,500 with good stag play. McVickers mild with first week of "Patent Leather Kid" at $26,000.

Estimates For Last Week

Chicago (Publix)—"The Showdown" (Par) (4,500; 50-75). Locally liked picture kept house from heavy flop, drawing under-average $41,000; weak stage show.

Erlanger (E. & Jones)—"King of Kings" (P.D.C.) (1,345; 50-$1.65). In third week claimed $15,000; opening $12,300; Hearst papers most favorable on publicity.

McVickers (Publix) — "Patent Leather Kid" (F.N.) (2,400; 50-75). In at top prices after run as special; held down by tough week to $26,000.

Monroe (Fox)—"Square Crooks" (Fox) (975; 50-75). Another house that went toboganning; $3,400.

Oriental (Publix)—"The Secret Hour" (Par) (3,300; 35-50-75). Paul Ash continued gross recovery without help from film; $39,500, improvement over previous week.

Orpheum (Warner)—"Jazz Singer" (W. B.) (750; 50). Dropped $3,000 in second week to $9,573, still very good for house; picture had 15 weeks in Garrick as special; rated to hold in Orpheum at least until Easter, general Chicago release date.

Playhouse (Mindlin)—"Trial of Donald Westhoff" (Ufa) (600; 50-75) Nice notices for picture, but little biz; $3,000.

Roosevelt (Publix)—"Old Ironsides" (Par) (1,400; 50-60). Not figured strong in second and last week with $12,000; first week, $16,000.

State-Lake (Orpheum)—"Flying Romeos" (F. N.) (1,400; 50-75). Better picture than usually here, and Eugene O'Brien on vaude bill, but $17,000 weak.

United Artists (U. A.)—"The Circus" (U. A.) (1,702; 35-75). Chaplin petering off in fourth week at $20,000; record start at $40,100; should hold two more weeks.

Woods (Jones)—"Simba" (Johnson) (1,703; 50-$1.65). Johnson annual travelog down in second week to about $10,500; first eight days brought $14,500.

"SAILORS' WIVES" AND "TILLIE" FLOPS IN N. O.

"Red Hair" Gets Saenger $20,000—"Burning Daylight" With Sills, State, $15,300

New Orleans, March 20.
(Drawing Population, 500,000)

Weather clear and warm.

Supreme standout last week was Clara Bow, who, in "Red Hair," sent the Saenger to $20,000. House needed the biz. Coupled with the draw of the auburn tressed luminary was the best Publix stage show the Saenger has held in a month of Sundays.

Loew's State had only the Loew State Frolic, composed of local amateurs, to aid "Burning Daylight," just another picture insofar as the patrons were concerned. State went above $15,000 and would have done much better with a picture break.

Orpheum had a light session. Its vaudeville was no great shakes and the picture, "Stand and Deliver," with Rod La Rocque and Lupe Velez, main reliance. Latter helped the gross.

One of the worst flops of the year locally was the newest edition of "Tillie's Punctured Romance." It came to grief early at the Strand and was taken off after six days. Comment around was that it did not approach the original. The Strand needs a few money-winners badly right now.

The Liberty was again suffering along with a bad title in a section where titles mean a lot. "Sailor's Wives" might mean anything, but it did not mean a thing to the Liberty, which barely passed $2,000. Palace continued off and "Ham and Eggs at the Front" came a cropper early. The musical end is being strengthened with a flock of new principals, among whom is Doris Rue, from vaudeville.

Tudor tried in vain with Louise Fazenda in "A Sailor's Sweetheart." It just managed to earn a grand in seven days.

Estimates For Last Week

Saenger (3,568; 65) "Red Hair." Bow picture topped the town and drew in peculiar manner. Saturday (opening) tremendous and Sunday ditto. Monday very light and Tuesday same, but last three days theatre almost capacity; $20,000.

Loew's State (3,218; 50) "Burning Daylight." Business kept trifle above normal through stage show of locals as picture failed to register. Milton Sills all through at wicket here; $15,300.

Orpheum (2,400; 50) "Stand and Deliver." Feature hurt by an ordinary vaude program. Had to carry the dead weight of a poor surrounding show; $7,200.

Strand (2,200; 50) "Tillie's Punctured Romance." Strand priced too high considering entertainment offered at other houses at same figure. House must either cut admission or strengthen shows. "Tillie" terrible disappointment. Taken off day ahead; $2,800.

Liberty (1,800; 50) "Sailor's Wives." One of worst weeks in years. Another house that needs worth-while entertainment badly. Overhead has been cut to bone but theatre steady loser just the same; $2,100..

Palace (2,300; 40) "Ham and Eggs at the Front." Rough going all the way for this one. Again dropped below $4,000, total for the week being $3,800.

Tudor (800; 40) "A Sailor's Sweetheart." Not enough sailors around to make the Fazenda comedy click; $1,000.

BOSTON GROSSES

Boston, March 20.

Estimates for Last Week

Metropolitan (Publix) (4,000; 30-60).—"Red Hair" (Par), "See Saw" John Murray Anderson stage show; Gene Rodemich and band. House shared in generally good business of week and was up considerably after a slump. $46,700.

State (3,500; 35-50)—"The Latest From Paris" (M-G-M). Van and Schenck on stage. $20,600, fair.

Orpheum (3,500; 35-50)—"The Divine Woman," (M-G-M) and vaudeville. Continues evenly at $20,000.

Syn. Col. Filmed

Los Angeles, March 20.

Madge Bellamy will be featured in "Hey, Hey Henrietta," a syndicated column by Velva Darling, recently purchased by Fox.

Fredrica Sagor is now making the screen treatment and Richard Rosson will direct.

GERMAN-MADE 'DESTINY' PULLED OUT RIGHT AFTER OPENING

Davis, Pittsburgh, Substituted for Ufa Picture—"Gaucho" at Penn to $34,000, Average Gross—"Tigress," Columbia Picture, $13,000

Pittsburgh, March 20.
(Drawing Population, 1,000,000)
Weather fair until Friday's snow.

The peculiar incident of two houses changing their feature pictures after opening with them was a highlight here. The Davis, advertising "Peaks of Destiny" (Ufa-Paramount distributed) pulled it Monday afternoon for Pola Negri in "The Secret Hour," both Paramount, while the Cameo, having Jackie Coogan in "Johnnie Get Your Hair Cut," never showing here, although two years, added "St. Elmo," Fox re-issue, late Monday afternoon, making a double feature bill and reporting business better, although not normal. The State some time ago tried double features but without success.

At the new Stanley "The Last Command" and Sophie Tucker proved good drawing cards. Aldine with Jack Holt in "The Tigress" grossed about $13,000, just so-so. Penn with Fairbanks as "The Gaucho" did a normal week, reaching about $34,000. The stage unit was "Dixieland."

Estimates For Last Week

Aldine (Loew) (2,000; 25-35-50) Jack Holt in "The Tigress" and vaude; $13,000. Fair for this house.

Cameo (U) (600; 35-40). Business off, with double bill helping some after opening with single feature to brutal results.

Davis (Stanley) (2,100; 35-50-75) "Secret Hour" and vaude. Poor business.

Grand (Stanley) (2,700; 35-50) "Legion of the Condemned." Good picture and well liked.

Penn (Loew) (3,700; 25-35-60) "The Gaucho" and good stage show did $34,000. Considered fair as house does this figure on average program picture.

Stanley (Stanley) (3,323; 25-35-60) "Last Command" with Jannings and Sophie Tucker, good draw.

'Gaucho' at Columbia Drew $15,000; Big; H.O.

Washington, March 20.
(White Pop., 450,000)
Weather last week, fair.

"Chicago" held for a second week at the Rialto near flop. House was not alone in flopping as the Earle with Richard Dix in "Sporting Goods," plus a Hyman stage presentation, was doing a little of that same battling to get away from a prize low week.

Others fared rather well. Metropolitan with the first week of "Legion of Condemned" left no room for complaints while the Palace continued good with "Rose Marie." Publix's presentation, "Hula Blues" and the permanent m. c., Wesley Eddy, and deserving credit with this theatre's customers.

Fox with "Gateway of the Moon" and Stebbins presentation, which included a tie-up with the Department of Agriculture, transferring the Amaryllis Show from the green houses of the department to the stage of the theatre, dropped slightly under preceding week with the matinees to blame.

As expected, "Gaucho" did much at the Columbia and is holding over.

Estimates for last Week

Columbia (Loew)—"The Gaucho" (U. A.) (1,232; 35-50). Only thing that kept it behind the Chaplin "Circus" figures was the length of the feature shortening the number of shows; topped $15,000.

Earle (Stanley-Crandall)—"Sporting Goods" (Par) (2,300; 35-50). House got just two days of business, Saturday and Sunday and then died by inches; final count may have reached $7,000, but doubtful.

Fox (Fox)—"Gateway of the Moon" (Fox) and Stebbins presentation (3,432; 35-50). Gets 25 cents more than the others on Saturdays and Sundays; light matinees though name of Del Rio should have counteracted this; maybe $22,000.

Met (Stanley-Crandall)—"Legion of Condemned" (Par) (1,518; 35-50). Picture got break over preceding one due to its not having been road-showed; second week. Near $11,000.

Palace (Loew) "Rose Marie" (M-G-M) and Publix presentation (2,363; 35-50). Picture not above program material but impetus behind house aided by Wesley Eddy, built slowly into draw as permanent m. c. looks to have brought the takings near $17,000.

Rialto (U)—"Chicago" (Pathe) (1,978; 35-50). As with Earle two opening days and then flop; around $5,000.

BOW $19,000 IN MIL.; "CIRCUS" OUT 2D WK.

"Chicago," $10,000 and Stays at Garden—"Scarlet West" Not Strong at $5,000

Milwaukee, March 20.
(Drawing Population, 650,000)

Weather last week was excellent. Neither Lent nor unemployment can be blamed by any of the houses going into the red or dipping below their usual grosses. Those houses which practice the "picture is the thing" or where the big stage shows are offered are doing brisk business despite the Lenten season or the fact that 85,000 are looking for work here. The grind houses suffer alone from the unemployment.

Clara Bow in "Red Hair" did holdout business at the Wisconsin, while "Chicago," at the Garden, did a skyrocket, coasting in well ahead of anything since the "Jazz Singer." Chaplin's "Circus" bowed out of the Alhambra with none too big a margin of profit. Reason for the sudden slump cannot be fathomed.

Estimates for Last Week

Alhambra (U)—"The Circus" (U. A.) (1,800; 30-50). Second and last week for Chaplin film; expected to do at least three or four weeks; big advertising and great lobby used to bring 'em in, but they wouldn't come; $6,400.

Garden (Brin)—"Chicago" (Pathe) (1,200; 25-50-75). Started big and kept on clicking; held over for a second week; over $10,100.

Majestic (Orph)—"Pretty Clothes" (Sterling) (1,600; 10-25-40). With vaude bill held its own; around $7,000.

Merrill (Midwesco) — "Thirteenth Hour" (M-G) (1,200; 25-50). Also ran "40,000 Miles With Lindbergh," but combo bill did not build to any noticeable degree; about $5,000.

Miller (Midwesco)—"Scarlet West" (Par) (1,400; 25-40-50). Stage band show as added attraction, but house not doing its usual stuff; around $6,000.

Palace (Orph) — "Night Flyer" (Pathe) (2,400; 25-50-75). Vaude bill helped bring them in; about $20,000.

Strand (Midwesco) — "Old Ironsides" (Par) (1,200; 25-50). Second week and still a brodie as far as grownups are concerned; kid draw big; below $5,000.

Wisconsin (Midwesco)—"Red Hair" (Par) (2,800; 25-35-50-60-75). Stage band helped Clara; mats got the heaviest play, with Opportunity Night helping swell Monday biz; better than $19,000.

"Big City" at New Seattle $23,000; "Gaucho," $11,000

Seattle, March 20.
(Drawing Pop., 450,000)
Weather Unsettled

Somehow or other will Seattle rise to the emergency of its greater seating capacity? Young, virile cities usually do. Seattle is growing.

New seats are put at the disposal of the public and they seem to fill. Other theatres do not suffer quite as much as cold logic would say they should. Weaker and older theatres gradually go down in the scale of price and eclat and the newer ones get the bulk.

Strange that the new Seattle with its 3,100 seats is not hurting the other first-run houses to any appreciable degree thus far. With all the talk about the town being overseated comes announcement of a new 1,000-seater to be built on Fifth avenue, right across from Hamrick's Blue Mouse, to be known as Hamrick's Music Box. Location is ideal, in the heart of the Rialto.

About the three big houses the West Coast is interested in; looks like two out of the three can be juggled into paying. It will take a master magician to make all three show pay dirt.

To add to the excitement and confusion, Orpheum is at its new scale of prices and all-time grind policy. Top, 50 cents.

Saturday night found biggest lines in front of Seattle and United Artists. Fifth Avenue held just fair with Eight Victor Artists classy, but not appreciated. Wallace on organ, feature. He goes on air daily at 11:30 to 12 noon.

Third week for Chaplin at Columbia gave distress signals.

Orpheum got over its bad red streak, declared to have been a record breaker for poor Orpheum biz. Lower price scale may help some.

Estimates for Last Week

Seattle (W. C.-P. L.) (3,100; 25-60)—"The Big City" M-G-M). From such title more representative city life expected, instead of exaggerated crook sequence. Stage show had some excellent talent. Jules Buffano, first time as m. of c., works smoothly with baton, voice and feet. Nothing overdone. "Highlights," Publix stage show, including Willie Solar. $23,000.

Fifth Avenue (W. C.) (2,700; 25-60)—"Heart of Follies Girl" (Par). Picture weak and title has lost appeal, too trite. Victor Artists failed to draw. Gals and flash here. $13,000.

United Artists (W. C.-U. A.)—"The Gaucho" (U. A.). Second week great. $15,000.

Columbia (U) (1,000; 25-50)—"The Circus" (U. A.). Slumped third week. $5,500.

Blue Mouse (Hamrick) (950; 25-75)—"If I Were Single" and Vita (W. B.). Rather quiet. $5,500.

Pantages (1,550; 25-65)—"Woman Wise" (Fox), but picture didn't mean much with Duncan Sisters back for return within month. Went at nice clip. $14,500.

Orpheum (2,700; 25-50)—"Stand and Deliver" (Pathe). Cut in prices helped and show good. $10,500.

President (Duffy) (1,650; 25-$1)—"Baby Cyclone" (Duffy Players). Riot of laughs. Cast hit in this. Good gross. $4,800.

"LEGION" BIG AT $8,000; "2 YOUTHS" BAD, $1,700

Minneapolis as Run Town Is Changing—Hennepin Flopping with Grind Policy

Minneapolis, March 20.

Is Minneapolis deteriorating into a single-week town even for superproductions and specials that chalk up respectable runs in cities of lesser size? An affirmative reply would seem to be called for by the failure of many important pictures to hold up strongly in their second weeks and of still others in recent months to hit a hot enough pace to result in their retention, as expected, beyond seven days. In past seasons pictures have run from three to six weeks or longer. But two weeks now seem to be the outside limit and the second week is all too frequently dismal.

The latest to fall down in its second week was "The Gaucho," at the Garrick last week. After a very big first week this newest Fairbanks' wobbled and returned a most unsatisfactory gross.

"Legion of the Condemned" and "Red Hair" were the big noises for biz. "Legion" film, praised on every hand, is being held over for a second week by the Strand.

"The Circus," returning to the loop after a disappointing fortnight run at the Strand, boosted trade considerably. "Two Flaming Youths" only so-so at the Lyric.

Pantages splurged heavily on "Moon of Israel" and did very well in the face of severe competition, even if the picture aroused no undue excitement.

The failure of the new Hennepin-Orpheum grind policy was emphasized by the fact that the house had another slim week despite the heavy exploitation given to Lucille LaVerne in her condensed stage version of "Sun Up." Picture, "The Bush Leaguer," counted for next to nothing at the box office.

Estimates for Last Week

State (F. & R.) (2,500; 60)—"Red Head" (Par), Vita and "Desert Romance" on stage. Clara Bow accounted for largest draw in some time. Entire show gave satisfaction. $14,500.

Garrick (F. & R.) (2,000; 60)—"The Gaucho" (U. A.). Second and last week. Big business of first week did not hold up. About $5,800. Disappointing.

Strand (F. & R.) (1,500; 50)—"Legion of the Condemned" (Par). Liked and takings $8,000. Very good. Held over.

Lyric (F. & R.) (1,350; 33)—"Two Flaming Youths" (Par). Comedy okeh, but they don't go in strongly for this sort of entertainment fare here. $1,700. Not so good.

Grand (F. & R.) (1,100; 25)—"The Circus" (C. A.). Second loop run. Around $1,500. Very good.

Hennepin-Orpheum (Orpheum) (2,890; 50)—"The Bush Leaguer" (Warner) and vaude. When they won't buy Lucille LaVerne in "Sun-Up" for 50c something's wrong. That something is Orpheum's new grind policy. Only around $11,000, despite heavy exploitation and plenty of publicity.

Pantages (Pantages) (1,600; 25-50)—"Moon of Israel" (F. B. O.) and vaude. Picture given great ballyhoo. $7,500. Fine.

Seventh Street (Orpheum) (1,400; 40)—"The Bugle Call" (M-G-M) and vaude. Reduced prices at Hennepin-Orpheum hurting. $5,000.

ANOTHER HEADLINE
Palm Beach "TIMES," Feb. 27—

EDWARD T. STOTESBURY HOST AT BIRTHDAY EVENT AT HOME

Financier Entertains Hundreds In Regular Annual Celebration

A Meyer Davis Orchestra Furnished the Music

But another instance indicative of the high regard in which Meyer Davis' Orchestras are held by those who know.

"4 SONS" 2D PHILLY WEEK, $15,000 AT $1.65

Stanley and Fox But $1,000 Apart Last Week—Geo. Jessel Showing Strong Draw Power

Philadelphia, March 20.

Continued success of "The Circus" at the Karlton in the third week was one of last week's highlights in the downtown picture house situation.

Other pictures in for extended engagements also did well. "Four Sons," at the Fox-Locust, cashed in on the "rave" notices. Last week's gross reported between $14,000 and $15,000, and for once, matinees are holding up. "Wings" tumbled a little last week, but still looked sweet considering that it was in its 16th week at the Aldine. Advertisements announce last four weeks.

With the unusual situation here of only three important weekly change houses left downtown, the spotlight as far as they are concerned is divided between the Stanley and Fox, as before. Last week Gilda Gray appeared in person at the Stanley as well as in her new film, "The Devil Dancer." The engagement was by no means as satisfactory as her last one at the same house. The gross was under $29,000, not what was expected.

The Fox had a big counter attraction in George Jessel, appearing in person. The film was "A Girl in Every Port," and the combination coaxed $28,000, very good for this season of the year.

Estimates for Last Week

Stanley (4,000; 35-50-75)—"The Devil Dancer" (U. A.). Gilda Gray also in person. Disappointing as compared to last engagement. Under $29,000.

Aldine (1,500; $2)—"Wings" (Par, 16th week). Aviation special still o. k. Last weeks announced. $14,700.

Stanton (1,700; 35-50-75)—"Ben-Hur" (M-G, 2d week). Left after fairly good first week. Under $10,000. "Rose-Marie" in.

Arcadia (800; 50)—"Doomsday" (Par). Frost here. Under $3,500.

Karlton (1,000; 50-75)—"The Circus" (U. A., 3d week). Chaplin picture still very strong. Should make five weeks easily. $11,000.

Fox (3,000; 99)—"A Girl in Every Port" (Fox). Picture fair draw, but George Jessel meant lot. $28,000, very good.

Fox-Locust (1,800; $1.65)—"Four Sons" (Fox, 2d week). Mother love picture over in great style. Raves from critics helped. Almost $15,000.

KOLB AND DILL DREW

Gave Broadway, Tacoma, $9,600; Big Biz

Tacoma, March 20.
(Drawing Pop., 125,000)

Big noise last week Kolb and Dill at the Broadway, doing capacity first half of week and holding well. "Latest from Paris" is of rather mediocre calibre.

Pantages had "East Side, West Side." Gene Dennis added attraction at Rialto failed to pull her usual draw at b. o., but seemed to build. "American Beauty" none too strong attraction at Broadway. Colonial using split week second run, with Blue Mouse holding to average intake with "The College Hero."

Estimates for Last Week

Broadway (W. C.) (1,650; 25-50)—"Latest from Paris" (Par). Kolb and Dill real hit. Big biz. $9,600.

Pantages (1,450; 25-50)—"East Side, West Side." $5,500.

Blue Mouse (Hamrick) (650; 25-50)—"The College Hero" and Vitaphone (W. B.). $2,300.

Rialto (W. C.) (1,250; 25-40)—"American Beauty" (F. N.). Gene Dennis responsible for what draw there was. $4,600.

Colonial (W. C.) (850; 25)—"A Man's Past" (U) and "Afraid to Love" (Par). Split week. $1,450.

HALLET TAKES RECORD OF FAY'S, PROV., $9,500

Bandman Strong Enough to Draw Away from Dance Palaces

Providence, March 20.
(Drawing Pop., 300,000)
Weather Fair

Box offices had almost an even break in draw last week. Lenten chilling could not be counted as throwing the houses for much of a loss, although some of the managers mentioned the possibility of a fall off on last week's bills.

Mal Hallett and a stage band wowed 'em at Fay's and helped this side street house to record-breaking gross. Only draw all week worthy of notice, the opera house not gaining too much of the spotlight with "The Red Robe," still experimenting with reports the Shubert show might close.

At the Strand, "Serenade" and "Lady Raffles" just about kept the ticket machines at normal.

Rialto, downtown, and the Uptown, across the city, both with second runs, kept up the usual pace.

Estimates for Last Week

Fay's (2,000; 15-50) — "Brass Knuckles" (N. B.), Mal Hallett and band. Very popular and taking them away from dance halls. Good for record at about $9,500.

Majestic (Fay) (2,500; 10-50) — Will Rogers and "Doomsday" (F. N.). Nothing ecstatic about, but around $6,800.

Strand (Ind) (2,200; 15-50)—"Serenade" (Par) and "Lady Raffles" (Col.). Normal draw for pleasing combo. Safe at $7,000.

Carlton (Fay) (1,474; 10-30)—"Bare Knees," "Mountains of Broadway," "Marry the Girl" all two change flashy "Independents," $2,400.

Uptown (Ind) (1,497; 15-35)—"London After Midnight" (M-G-M), "Gentlemen Prefer Blondes" (Par). Fairly good on second-run draw with third showing of "Blondes." $1,900.

Rialto (Fay) (1,448; 10-25). Repeat showings bludgeoning about $1,600.

Opera House (Wendelschaefer)—"The Red Robe" second week of opening. Much experimenting goes on. Lucky at $6,500.

Estelle Taylor Starred in "Lady Raffles" in Ind.

Kansas City, March 20.
(Drawing Pop. 700,000)
Weather Good

Screens ran to thrillers and mysteries last week. "The Enemy" at the Midland, and "The Noose" at the Mainstreet, ran almost even, prices and capacity considered.

Lenten season, coupled with fine buggy-riding weather, cut deeply into the grosses. The National Bowling Congress and a National basketball tournament, both in session, also had some bad effect.

Estimates for Last Week

Loew's Midland—"The Enemy" (4,000; 25-35-60). Extensixe extra publicity given Lillian Gish feature. Stage show, "Leap Year's Fancies," best since Loew-Publix units started. Saturday opening does not seem to mean much. Sunday business great and following days fairly steady, better than for couple of weeks. $16,500.

Mainstreet (Orph)—"The Noose" (3,200; 25-50). Barthelmess' "Patent Leather Kid" here a few weeks ago broke all house records. Sunday opening looked like he would repeat, but opposition and conditions too strong. Stage show held good entertainment. $14,500.

Pantages—"Woman Wise" (2,200; 25-50). Appearance of Josephine Haldeman-Julius and her companionate husband attraction that drew curious but picture and other acts furnished the entertainment. $7,600.

Newman Loew) — "Something Always Happens" (1,890; 25-35). With Esther Ralston starred mystery farce, which followers of "Bat" think great. Business nothing to rave about. $3,000.

Liberty (Ind)—"Lady Raffles" (1,000; 25-35). Estelle Taylor in title role, given all billing as Mrs. Jack Dempsey. Picture a story of crooks. Added, management dug up "The Adventurer," one of Chaplin's ancients. Probably got as much money as other, not very much altogether. $1,600.

Orpheum also had detective story in "The Leopard Lady" and Globe screened "If I Were Single," in connection with Mix's "Arizona Wild Cat" and stage show by the Bridge musical stock. Uptown's revival of "Hunchback of Notre Dame."

SCREEN'S NEW NOVELTY

1ST NAT'L ASKING SHOWMANLY QUESTIONS OF FILM DIRECTORS

Written Questionnaire with Answers Required on Eight Points Before Picture Starts—One Query If Picture Will Make Money for Exhib

Los Angeles, March 20.

Directors making pictures for First National will hereafter go on record about certain angles of pictures they direct for that company. Before starting a picture the director will be required to fill out a "Forecast for Department of Distribution," in which will be explained what the picture will contain to make it have audience and box office appeal. Eight questions are listed as follows:

What new angles does this picture contain?

What unusual situations?

What will make them laugh?

What will make them cry?

What will thrill them?

What are the important dramatic and spectacular scenes that should be used for lobby display and lithographs?

Why will the picture make money for exhibitors?

What publicity, advertising and exploitation suggestions have you for theatres that show this picture?

How the megaphone wielders will take to the questionnaire is another matter. It is felt that it will at least make them think of audience values necessary to any picture, and perhaps a few bright ideas will be produced.

The forms, which have to be turned in by the director before starting a picture, are signed, with copies sent to executives in the studio and at the New York offices. A careful check is intended of each picture with the written reports.

Jerome Beatty and George Landy are credited with the idea.

Poverty Row Producer Before Labor Comm.

Los Angeles, March 20.

Dave Thomas, "shoestring" film producer on Poverty Row, is having difficulties explaining to the Labor Commission why a picture he was to have made never got started and why William McGann, an assistant director, was not paid. McGann's complaint states he was hired as assistant to Joseph Henaberry, who was to direct the picture and told there would be three week's work for him, with production to begin Feb. 15.

Nothing developed on that date or after and no money forthcoming to McGann. According to testimony at the hearing there appeared to be no written contract between the producer and his employee with only a verbal agreement existing.

Thomas disputed the claim by stating that McGann was not entitled to the money as the understanding was he would be paid from the time production began.

Further arguments on the matter will be heard by the commission on March 29.

Shipman Alleges "Crime" Infringed by Fox Film

Alleging that Fox Film Corp.'s "Dressed to Kill" picture, in its second week at the Roxy, New York, is a plagiarism of his play, "Crime," Samuel Shipman is taking legal measures to sue for infringement this week. M. L. Malevinsky of O'Brien, Malevinsky & Driscoll expects to have all papers served by this (Wednesday) morning in a royalty accounting and injunction suit.

Fox's reply to Malevinsky's correspondence has been that "Dressed to Kill" and "Crime" are similar in that both have to do with a patent leather kid type of criminal-hero. Otherwise, they allege, Howard Estabrook's story is dissimilar to "Crime."

POLA NEGRI MAY MAKE FILMS ABROAD, CHEAPER

Los Angeles, March 20.

When Pola Negri's contract with Paramount expires shortly it is said her plans are to go to Germany to produce pictures on her own.

Paramount was disinclined to exercise its option on her as it called for an increase of $1,500 a week on a 52-week basis. Miss Negri had been getting $8,500 a week.

Paramount people figure that her salary cost per picture is out of proportion at present and that with the foreign market not demanding as much of her productions as it has in the past it might be extravagant to exercise on the option.

It is said Miss Negri figures that she can produce pictures on the other side for around $60,000 and that in case they are acceptable Paramount, it is understood, will take the American releasing rights.

"Robin Hood" Bought As Plugger for Shoes

Topeka, March 20.

"Robin Hood," Douglas Fairbanks classic, has been purchased outright by the St. Louis Shoe Company. It will be used as a means of popularizing the company's brand of children's shoes which has been named after the picture.

The scheme is for the shoe company to place its line with a dealer and then furnish the film free for a gratis showing to the children of the community as a means of introducing and making known the brand line of kid footwear.

The first tie-up of this kind is in effect here next week with a department store leasing the Grand (legitimate), for the free shows for children, the store giving away the tickets, furnishing music and a suitable prologue as well as a big spread in the newspapers.

So. C. Levies 10 P. C. Seat Tax Through Tickets

Columbia, S. C., March 20.

By a law enacted just before adjournment of the legislature, this state will collect 10 per cent theatre admission tax and will make its collection by novel means.

Tax commission will sell printed tickets to theatres for amount of tax, house tearing ticket in two and giving purchaser one half. State seal will appear on the ducat. Exhibitors may use own tickets also by attaching stamps covering tax.

Tax applies to all theatres, bathing beaches and dance halls, baseball games. In last case tax tickets are issued with rain check attached. New rulings go into effect May 1, although theatres have been taxed for several years.

Leatrice Joy's Option

Los Angeles, March 20.

Leatrice Joy will probably leave Pathe at the expiration of her present contract in April. Pathe is unwilling, by report, to meet the salary boost from $3,500 to $4,000, provided for in the option clause.

It is understood M-G-M has offered Miss Joy a one-picture-with-option contract.

Mary Pickford's Mother Ill

Los Angeles, March 20.

On account of the continued critical illness of her mother, Mrs. Charlotte Smith, Mary Pickford has suspended all production plans indefinitely.

'FANTOM SCREEN' USED FOR 'TRAIL'

Elaboration on "Magnascope" Idea—First Employed at Astor Last Night for M-G-M's Super "Trail of '98" — Joe Vogel's Origination Worked Out by Technicians and J. J. McCarthy—Used for Spectacular Sequences Only

DOUBLE SIZE SCREEN

Metro-Goldwyn-Mager is trying to rush through a patent and copyright on its Fantom Screen publicly used for the first time last night (Tuesday) at the opening of "Trail of '98" at the Astor. The new device amounts to the augmenting of Paramount's Magnascope, first employed at the Rivoli for "Old Ironsides." Fantom Screen is an illusion expected to have an important bearing on future pictures possessing "spectacle" sequences.

Fantom Screen's most important feature is that it permits the picture, as seen, to grow to twice its size and reduce to the normal 16-foot width at will, without leaving the screen, and is free from interruption to the story. As in the case of Magnascope a third projector, throwing through a special wide angle lens, is necessary. Further experimentation on this phase is taking place.

Joe Vogel, of the Loew theatre department, is credited with the original idea which was executed by A. S. Howard, Frank Norton, Peter Clark and Lester Isaacs of the Loew technical staff, under the supervision of J. J. McCarthy who is

(Continued on page 15)

George K. Arthur Given New Contract by M-G-M

Los Angeles, March 20.

Metro-Goldwyn-Mayer tore up a contract which had one year and a half to run, held by George K. Arthur, screen comedian. In its stead they gave him a five-year agreement.

The first year of the period calls for an increase of $300 a week over last year.

Pyramid Film Co. Merger

Dayton, O., March 20.

Effects of the Pyramid Film Company, this city, recently merged with Alexander Industries, Inc., of Denver, are being removed to the western city now. The companies under the merger will be known as the Alexander Film Company, which is to be incorporated for more than $1,000,000, according to H. E. Hollister, president of the local concern.

Pyramid Film Company, doing mainly advertising service, is the oldest concern of its kind in the United States, operating since 1915.

Forgetful—Lost Role

Los Angeles, March 20.

George Hackathorne, picture actor, was given a feature part in "The Branded Man," now being directed by Scott Pembroke for Rayart.

He worked the first day until noontime, left for lunch and forgot to return to the set until three in the afternoon.

George Riley will finish the role.

Johnnie Walker Landed

Los Angeles, March 20.

Johnnie Walker, screen actor, and Maude Wayne, screen actress, will take the oath as man and wife on March 27.

STUDIO WORK ON COAST THIS WEEK EQUALS LAST WEEK'S

Los Angeles, March 20.

A survey of studio activity on the coast this week shows a decrease of one unit from that reported last week. A total of 49 features, 11 short comedy subjects and four Vitaphone units are working, which brings the total of production up to 60 per cent. normal of the average production activity on the coast during the year 1927.

Paramount, First National and M.-G.-M. tie the score for activity this week with nine features each in production.

Par.

Features in work at the Paramount studios are "The 50-50 Girl," with Clarence Badge directing; "The Dragnet," by Josef von Sternberg; "Ready, Aim, Fire," by F. Richard Jones; "Knocking 'Em Over," by Fred Newmeyer; "The Magnificent Flirt," by H. B. D'Arrast; an untitled Ralston picture, by Gregory La Cava; "Vanishing Pioneer," by John Waters; "High Treason," by Ernst Lubitsch, and "Ladies of the Mob," by William Wellman.

F. N.

First National has "The Yellow Lily," by Alexander Korda; "Night Birds," by B. Christiensen; "The Volunteer," by Arthur Ripley; "Roulette," by Al Santell; "Heart to Heart," by Wm. A. Seiter; "The Whip," by Charles Brabin; "Boss of Little Arcady," by Eddie Cline; "Butter and Egg Man," by Richard Wallace, and "The Divine Lady," by Frank Lloyd.

M-G-M

M-G-M has "Detectives," by Chester Franklin; "He Learned About Women," by Sam Woods; "Polly Preferred," by King Vidor; "Diamond Handcuffs," by J. P. McCarthy; "Man About Town," by Malcolm St. Clair; "The Masked Stranger," by Nick Grinde; "The Dancing Girl," by Harry Beaumont; "Deadlines," by D. Ross Lederman, and "Southern Skies," by Flaherty, and Van Dyke now in Tahiti on location.

Fox

Fox ranks next with seven units in work, "Four Devils," by F. W. Murnau; "Don't Marry," by James Tinling; "Mr. Romeo," by Henry Lehrman; "Plastered in Paris," by Ben Stoloff; an untitled air picture by Howard Hawks, and two short comedy subjects.

Met Soudios

Metropolitan studios, now a 100 per cent. leasing plant, has five, with "A Little Bit of Heaven," by L. De Cordova, for Excellent; "The Devil's Gate," for First Div. Distributor; "The Branded Man," by Scott Pembroke for Rayart; "Hell's Angels," by Howard Hughes for Caddo-U. A., and "The Racket," by Lewis Milestone for Caddo-Paramount.

Warner's

Warner Bros. have "Land of the Silver Fox," by Ray Enright, and untitled drama, by Archie Mayo; untitled comedy-drama, by Roy Del Ruth, and four Vitaphone units working.

Misc.

Pathe-De Mille studios have "The Godless Girl," by C. B. De Mille; "Tenth Ave.," by Wm. De Mille, and "The Cop," by Donald Crisp.

Tiffany-Stahl has "Ladies of the Night Club," by George Archinbaud, and "Stormy Waters," by Edgar Lewis.

United Artists have but one company going, "The Woman Disputed," directed by Henry King.

Universal is leasing space to the Ken Maynard unit for production of "Code of the Scarlet," directed by Joe E. Brown for First National.

Columbia has "Grass Widows," directed by Erle Kenton, and F. B. O. has "The Perfect Crime," directed by Bert Glennon.

Shorts

Studios being used for making short subjects are Hal Roach with two units going, which are expected to wind up their 1926-27 program. Tec-Art has two units, one a Cliff Broughtan two-reel comedy, and the other a colored subject for M-G-M release. Novelle studios are housing Larry Darmour with three comedy units making shorts for F. B. O. release, and the U. M. Dailey plant has the usual two comedy units in work for state right release.

The eight studios dark this week are: Sennett's, Educational's, Stern's, Christie's, Chadwick's, California's, Thomas' and Mission's.

Weekly Work in Coast Studios

Los Angeles, March 20.

This table shows a summary of weekly studio activity for the past five weeks. Percentage of production is based on 106 units working at 24 studios on the coast determined by an average of normal working conditions during the year 1927.

Week Ending	Features in Work.	Short Subjects in Work.	Total Units Working.	Studios Dark.	Percentage of Production.
February 22	47	8	55	6	.52
February 29	39	9	48	12	.45
March 7	40	14	54	9	.51
March 14	49	16	65	7	.61
March 21	49	15	64	8	.60

Agents Out to Make Co-operative Picture

Los Angeles, March 20.

Myron Selznick and Felix Young, picture agents who are planning to make "The Easiest Way" early this summer, figure they can make the picture on a cooperative basis with the important members of the cast and the director. In this way, they hope to keep down actual cost of production.

It is understood William K. Howard is slated to direct and Ruth Chatterton is under consideration for the lead. Both are under contract to the agents and are said to have consented to take a pro rata share of the picture's gross on a cooperative deal if satisfactory release is secured before the picture is started.

MAE MURRAY MAY RETURN

Los Angeles, March 20.

Mae Murray may return to pictures. She has been discussing a deal with Tiffany-Stahl.

Jack Irwin's Quick Coin Scheme Killed

Los Angeles, March 20.

Jack Irwin, former assistant director, fell for the lure of movie millions and turned independent producer with designs to put Hal Roach out of the kid comedy business.

After renting an office at the Tec-Art studios, he proceeded to operate under the banner of "Us Kid Comedies." It wasn't long until he found he needed money.

Ads were placed in the local dailies for kids to appear in his pictures. These brought a flock of eager aspiring parents with their kids to the studios only to leave disappointed after learning it would be necessary for them to ante in a half grand for a job.

Management of this studio discovered the racket and ordered the producer off the lot, just in time to save a few who later showed up with the dough and were willing to take a chance in the proposition.

DE MILLE'S COSTS—GROSSES

(Continued from page 5)

heading the cast. Also it was the first screen appearance of Julia Faye, who has appeared in every picture DeMille since directed. It cost $115,420 and grossed $340,504.

With the United States in the World War early in 1918, DeMille dropped back to producing pictures under $100,000. The first one was "The Devil Stone." It cost $67,413, and got $296,031. After that he made six pictures which cost from $43,858 to $73,922. The cheapest one was the second edition of "The Squaw Man" and it returned $283,-526. Most expensive was "Don't Change Your Husband," which drew $292,394. This latter one was made January, 1919, with the war over. This picture was the forerunner of the bathroom, lingere and fur series of productions and was the first appearance in drama of Gloria Swanson.

In the list of pictures made by DeMille up to that time was "The Whispering Chorus." It had an artistic touch throughout and the producing organization was peeved that he had spent $72,499 to make it. They claimed he would never get this picture over and that if they got production cost out it would be a miracle. In the cast were Raymond Hatton and Kathlyn Williams, who then meant something on the screen. It also gave Noah Beery a chance to play a "bit." When the coin began rolling into the exchanges things were more encouraging and the final count showed $242,109. It satisfied the Famous-Lasky crowd that the public liked the artistic DeMille productions.

On top of turning out the artistic achievement DeMille did an about face and made a spectacular opus in "Old Wives for New." That cost $66,241 and grossed $286,504. It was the first of the divorce series and brought to the fore Florence Vidor, and to the light Helen Jerome Eddy and Wanda Hawley.

That Miss Swanson meant something caused DeMille to use her again in "For Better or Worse," first of the pictures he made after the war to hit over $73,500. This one cost $111,260 and brought back $256,072.

1st Million Gross

Then the studio mob went frantic when DeMille made "Male and Female." He spent $158,619 on it and the studio officials claimed he was trying to bankrupt the company. This picture recruited Bebe Daniels from the Roach lot and gave Wesley Barry a small role. Returns to the exchanges totaled $1,256,226. It was DeMille's first picture to get over the $1,000,000 gross.

De Mille came right back with "Why Change Your Wife" with Bebe Daniels, Gloria Swanson and Thomas Meighan. It cost $129,349 and took in $1,016,245. Then DeMille made another for $168,338, "Something to Think About," after which he jumped to $338,752 by making "Forbidden Fruit." In that one Agnes Ayres hopped to the fore and became a star. It was a remake of "The Golden Chance" and grossed $848,121.

Then the director made one $150,-000 cheaper in "The Affairs of Anatol." It cost $176,580 and was the first of the big all-star pictures with 14 stellar players, grossing $1,191,245.37.

After that DeMille made "Fool's Paradise," with Conrad Nagel, Dorothy Dalton, Jacqueline Logan and Mildred Harris. Salaries of players had begun to jump in leaps and bounds, as this was March, 1922, and the picture cost $291,367. It brought back $906,957.

When "Fools Paradise" was released, his next one, "Saturday Night," was also released the same month. It had Leatrice Joy to offer as a new star. Cost $224,635, and on account of being released at the same time as his other one, only ran up a gross of $753,803.

"Went Wild" at $384,000

Following its making, DeMille took a rest until September of that year, when he "went wild," as the studio people expressed themselves, and spent $384,111 on "Manslaughter." Meighan scored his greatest success in it, and Miss Joy came right alongside of him as a star, as the picture grossed $1,202,130.

Next came "Adam's Rib," which cost $408,432 and brought back $880,535, which satisfied the producers, as they did not expect an amount of that size from this particular picture.

Next came DeMille's biggest picture, taking him into the $1,475,836 production class, "The Ten Commandments." It brought out Rod La Rocque. Proved to be the biggest box-office hit of the industry, as up to date it has grossed over $5,000,000. On this picture DeMille drew a salary and was also given a percentage of the gross. It was the first time the company cut him in on the intake of the pictures besides his salary.

Following this one DeMille made three more for F-P-L. The first was "Triumph," with La Rocque and Miss Joy. It was a "cheater" for him, as it cost $265,012 and got $672,908. Then "Feet of Clay," with Vera Reynolds and La Rocque, ran the production sheet to $350,636 and returned $892,374. And the final one for F-P-L, "The Golden Bed," cost $437,900 and brought in until Jan. 1, last, $805,387. Still continuing to sell. This one is playing repeat dates in foreign countries.

With P. D. C.

Toward the end of 1925, DeMille, on his own and associated with P. D. C., moved his base to Culver City. There he made "The Road to Yesterday." It cost $477,479. After that he started on "The Volga Boatman," which ran up a cost of $497,-356. Next came the most expensive picture of all and his last completed one, "The King of Kings." It needed over a year to make, and when the final production sheets were brought forth the entire cost amounted to $2,265,000.

At present he is working on "The Godless Girl," which will probably run to a $750,000 cost.

Besides making these pictures for P. D. C., DeMille found other tasks on hand for that releasing organization when it tied up with Pathe.

The Pathe 27-28 program allowed him a budget of $3,925,000, exclusive of "The Godless Girl." Of his quota, 15 pictures have been finished at a total cost of $2,892,648, with five yet to come, an estimated cost of all to be $3,853,306, or two per cent. below the budget allowance.

The costs on those picture already finished for Pathe-DeMille release is are follows:

"Fighting Eagle"	$297,000
"Angels of Broadway"	172,000
"Dress Parade"	220,000
"The Wise Wife"	155,000
"Forbidden Woman"	219,000
"Wreck of the Hesperus"	217,000
"Gallagher"	107,602
"The Rush Hour"	154,000
"Girl In the Pullman"	159,000
"My Friend From India"	90,648
"The Blue Danube"	273,000
"The Leopard Lady"	209,000
"Chicago"	300,000
"The Skyscraper"	191,000
"Midnight Madness"	124,000
Total	$2,892,648

On these pictures the average cost was $192,843. It is said that the only guaranteed revenue which the Pathe-DeMille organization has for these program pictures is through the Keith-Orpheum houses and their associates, which brings around $60,000 a picture. Balance of the gross is calculated upon from outside bookings and the foreign market, where the DeMille name carries prestige.

DeMille's Salary

According to reports, DeMille himself draws a saalry of $7,500 a week. He receives $100,000 for each picture he directs personally, in addition as a bonus, and $25,000 bonus for each picture which he personally supervises. During the past year he has only supervised three himself, which included "Chicago," on which he did most of the directing.

DeMILLE'S COMPLETE LIST

PRODUCTION.	COST.	GROSS.
"The Squaw Man"	$15,000.00 (Ap).	
"The Virginian"	17,208.00	$111,518.85
"What's His Name"	12,233.37	61,560.00
"Man from Home"	14,221.99	62,090.00
"Rose of the Rancho"	16,988.00	87,028.00
"Girl of Golden West"	15,109.00	102,224.00
"Warrens of Virginia"	28,359.00	85,728.00
"Wild Goose Chase"	10,811.00	60,630.00
"The Captive"	12,153.00	56,074.00
"The Unafraid"	14,226.00	63,944.00
"The Arab"	18,327.00	68,526.00
"Chimmie Fadden"	10,504.00	68,526.00
"Kindling"	10,034.52	66,036.00
"Maria Rosa"	18,574.00	102,767.00
"Carmen"	23,429.00	147,599.00
"Temptation"	22,472.00	102,457.00
"Chimmie Fadden Out West"	15,096.00	73,036.00
"The Cheat"	17,311.00	137,364.00
"Golden Chance"	18,710.00	83,504.00
"Trail of the Lonesome Pine"	22,249.00	77,944.00
"Heart of Nora Flynn"	21,998.00	87,738.00
"Dream Girl"	13,523.00	66,724.00
"Joan the Woman"	302,976.00	605,730.00
"Romance of Redwoods"	34,831.00	424,718.00
"Little American"	166,449.00	444,236.00
"Woman God Forgot"	115,420.00	340,504.00
"Devil Stone"	67,413.00	296,031.58
"Whispering Chorus"	72,499.00	242,109.00
"Old Wives for New"	66,241.00	286,504.00
"We Can't Have Everything"	61,267.00	207,890.00
"Till I Come Back to You"	52,646.00	183,834.00
"Squaw Man" (No. 2)	43,858.00	283,526.00
"Don't Change Your Husband"	73,922.00	292,394.00
"For Better or Worse"	111,260.00	256,072.00
"Male and Female"	168,619.28	1,256,226.99
"Why Change Your Wife"	129,349.31.	1,016,245.87
"Something to Think About"	168,338.00	915,848.51
"Forbidden Fruit"	339,752.00	848,121.00
"Affairs of Anatol"	176,580.08	1,191,245.37
"Fool's Paradise"	291,367.00	906,957.00
"Saturday Night"	224,635.00	753,803.00
"Manslaughter"	384,111.13	1,202,130.00
"Adam's Rib"	408,432.00	880,585.00
"Ten Commandments"	1,475,836.00	5,000,000.00
"Triumph"	265,012.00	672,908.00
"Feet of Clay"	350,636.00	892,374.00
"Golden Bed"	437,900.00	805,387.00
"Road to Yesterday"	477,479.00	.....
"Volga Boatman"	497,356.00	.....
"King of Kings"	2,265,000.00	.....

MISS ANNIE PASTO
society belle of Okeechobee, Fla., says "Ain't he cute?"

HARRY ROSE
"The Broadway Jester," Paramountouring Wisconsin, Milwaukee, this (March 17)

Wampas Mex Trip Off

Los Angeles, March 20.

The Wampas failed to stage their trip and party to Mexicali, Mexico, over the week-end. It has indefinitely postponed the jaunt.

Every year, following the Wampas ball, the picture press agents throw a party with the organization standing for all traveling and hotel expenses. When very few of the members showed interest in the Mexicali trip, the boys called it off and will try to find some other form of amusement appealing to the members more strongly.

These invasions to Mexico generally deplete the Wampas treasury each year some $4,000 to $5,000.

Detroit Betters With Good Gross Breaks

Detroit, March 20.

Weather unsettled. Slight upward trend last week. Break in weather helped.

"My Best Girl" had a fair opener at the U. A., though not equalling the first weeks of either of its predecessors. Pickford film showed little tendency to draw the young people and suffered in consequence.

Another to deviate from precedent was "Beau Sabreur," in first week at the Adams. This "Beau' a good film but not in a class with "Geste," on draw or as a picture.

"The Patent Leather Kid" remained k. o. for a second week at the Madison and is getting a play in spite of the rebound nature of its pop run in Grand Circus park. Considerable edge taken off by the previous two-a-day engagement at the old Miles, but the "Kid" still packs an obvious punch.

The big Michigan, having "Burning Daylight" on the screen and staging the usual Publix unit, improved a bit and is now nearing the normal mark of $40,000. Rise natural with little credit to the picture. General opinion here that Sills is washed up in Detroit.

"Rose-Marie" (film), at the Capitol, ran day and date with "Rose-Marie" (legit) at the Shubert Detroit, and the celluloid version copped the honors, however slight. It is possible the presence of the show in town helped plug the weaker screen piece.

Estimates for Last Week

Adams (Kunsky)—"Beau Sabreur" (Par) (1,700; 50-75). Sequel not up to standard of "Beau Geste," but capable of straighting for two weeks, maybe three; no better than fair money at first week's $16,000 pace.

Capitol (Kunsky)—"Rose-Marie" (M-G) (3,448; 50-75). Film trimmed opposing legit version to lift house out of slump; while not large, $1,300 jump to $24,300 encouraging.

Madison (Kunsky)—"Patent Leather Kid" (F. N.) (2d week) (1,-976; 50-65-75). Dropped three gs after so-so opener, but going along at profitable rate and sticking for another week at least; second local run here, but house getting as much as with many firsts.

Michigan (Kunsky-Publix)—"Burning Daylight" (F. N.) (4,100; 50-75). House approaching normal stride; picture no sensation last week and a setback for Milton Sills in this village; $38,200.

Oriental (Miles)—"Woman Against the World" (F. B. O.) (2,900; 25-90). Regular Pan show and Oriental's usual mediocre film fare; slightly above average at $13,000.

State (Kunsky)—"If I Were Single" (W. B.) (3,000; 25-75). Bob Albright, local fav and in Kunsky family by marriage, in Loew bill and plugged; little attention for film portion, and less for theatre, considering $10,000.

United Artists (U. A.)—"My Best Girl" (U. A.) (2,000; 50-65). First week's $17,000 not in accord with former Pickford ability; rumored house contemplates stage stuff to combat surrounding theatres; straight films, unless exceptional or supers, considered at disadvantage; "Sorrel and Son" booked to follow with advance stuff out.

Washington (Fox)—"Sunrise-Movietone (Fox) (6th week) (1,778; 35-50-65). About time for masterful film to blow; neared bottom limit at $4,500 last week. Washington not believed to have lost in any of six weeks, so "Sunrise" can go on indefinitely if desired.

ST. LOUIS NOT BIG

(Drawing Pop., 1,000,000)

St. Louis, March 20.

"The Circus" has lost none of Chaplin's comedy traits, seems a strong contender for first place of all the little comedian's past films.

Estimates for Last Week

Ambassador (Skouras) (3,000; 35-65)—"French Dressing," Parisian comedy of marital difficulties. On stage, Ed Lowry celebrated another birthday and bade adieu for two weeks before leaving for California to fulfill a Vitaphone contract. $32,-500.

Missouri (Skouras) (3,800; 35-65)—"Tillie's Punctured Romance," 1928 version of one of the screen's first big comedy attractions. Marie Dressler starred in this picture when movies were young. Now W. C. Fields, Chester Conklin and Louise Fazenda featured. $17,600.

Grand Central (Skouras) (1,700; 50-75)—"Old San Francisco" (W. B.) Vita production, second week, and Vita.

Loew's State (3,300; 25-35-65)—"The Circus." Ray Mayer, m. c., Teddy Joyce's successor, still holding forth without special notice. $21,000.

St. Louis (4,280; 35-65)—"A Blonde for a Night," impossible Parisian comedy. Lestra LaMonte topped vaude.

Orpheum (2,200; 15-25-35-50-65)—"The Tragedy of Youth." Trixie Friganza headed vaude.

CHAPLIN'S $75,000 VERDICT

Misconstruction of Contract Between Comedian and 1st Nat'l

Charlie Chaplin was awarded $75,100 by a jury before Judge Valente last week in his suit against First National for foreign royalties on distribution of "The Kid."

From 1920 to 1925 Chaplin claimed he had received no royalties and set this amount at $56,000 with accruing interest charges.

"The Kid" was distributed abroad by William Vogel, under an arrangement with First National, whereby he was to receive 25 percent. First National then deducted 30 percent of the balance.

Chaplin's claims, as presented by Nathan Burkan, attorney, were that he was to get 70 percent of the total foreign distribution revenue, regardless of First National contracts.

The case was explained as misconstruction of contract, Chaplin believing he was to allow 30 per cent for distribution and First National believing it was to receive 30 per cent, after paying off all charges.

Warner Quota Plans

Herman Starr, Warner Bros. executive, is on the "Ile de France" bound for England, where he will confer with Arthur Clavering, in charge of affairs for the company in England, about a series of pictures to be made in England next season.

This is in line with arrangements being made by all the American producers to meet the new film quota requirements.

Dupont's 'Rouge' Opening

London, March 20.

E. A. Dupont's "Moulin Rouge" comes into the Tivoli this Thursday, following "The Student Prince." Dupont's next will be "Piccadilly." It mainly has a continental cast and goes into production in three weeks.

Following "Moulin Rouge" at the Tivoli will be "Mister Wu" and "Baby Mine," both M-G-M pictures.

Ufa's "Modern DuBarry"

The first Ufa picture for Brill distribution will be "A Modern DuBarry," starring Marie Cordia.

It is the story of a girl's rise from shop girl to queen.

"LUMOX" CONTROVERSY

Tiffany-Stahl executives have presented claims to United Artists against the production of "Lumox," Fannie Hurst novel. Jos. M. Schenck announced he had the rights to "Lumox," either paid for or on option. Tiffany-Stahl claim they were offered the picture rights to the book recently and were given time in which to decide on buying the rights.

POLLY MORAN'S CONTRACT

Los Angeles, March 20.

Polly Moran, M-G-M prize comedienne, has been signed for another year under a stock contract.

Immediately after the deal was closed, Polly was cast in a dog picture being made by the company.

COMEDY PRISON FILM

Los Angeles, March 20.

Frank Capra will direct George K. Arthur and Karl Dane in "Brotherly Love," story of prison life, with Arthur doing the convict and Dane is playing a warden.

Production will begin May 1.

Dembow-Zukor Stopover

Los Angeles, March 20.

Sam Dembow, vice-president of Publix, and Eugene Zukor spent several days in Hollywood last week prior to returning to the east.

N. Y. to L. A.

Elinor Glyn.
Otto Kahn.
Rudolf Kommer.
Beverly Nichols.
Sir William Wiseman.
James J. Bush.
Ivy L. Lee.
Fritz Tidden.
Eugene Castle.
Ben Lyon.
Margaret Mann.
John Cromwell.
John G. Robinson.

L. A. TO N. Y.

Anne Nichols.
J. R. Bray.
William de Lignemain.
W. Ray Johnston.
Katherine Hilliker.
H. H. Caldwell.
Henry Ginsberg.

"SOME DOUBLE-CROSSERS"

3 DEATHS FROM DAM; HARRY CAREY'S LOSS

Two U Employes Succumb in Flood—Selling Ranch the Next Day

Los Angeles, March 20.

Lee Halon, 23, film cutter at Universal City, died March 13, when the dam at San Francisquita canyon broke loose. His brother, Kenneth, 19 and employed as a film cutter for Universal, was also killed in a like manner.

Ted Price, 45, character actor in pictures for 10 years, was killed March 13 by the St. Francis dam break north of Newhall.

The Harry Carey ranch, consisting of 3,200 acres and recently inundated by the recent St. Francis dam break, was to have been purchased the day following the disaster by William Beaudine, picture director.

Carey had struggled for years to pay off impending mortgages and improvements on this land and had succeeded in having everything clear when the flood made the land practically worthless.

Pep Club's Ball

Paramount, Publix and the Paramount Pep Club have hopes of getting 2,000 people into the Hotel Astor Friday night (March 23) for their sixth annual moving picture ball. L. S. Diamond is chairman of the entertainment committee and has placed the tickets in the agencies as well as relying upon the office force to sell them.

A $10 entry fee prevails with the lordly ones to sit in boxes at $100 for six seats. The affair takes place in the main floor ballroom with all dining rooms on that level turned over to the guests for supper.

Vincent Lopez will officiate with two dance bands and Ben Bernie is slated to act as m. c. for the complimentary performance by the performers, consisting of principals and chorus from Broadway musicals.

The Astor affair will have opposition the same night in the Newspaper Women's Ball at the Ritz Carlton. Paul Whiteman is scheduled for the latter event.

Lloyd's 3 Mos. Vacation

Los Angeles, March 20.

The entire Harold Lloyd Production organization will be on a three months' vacation before the comedian starts on his next picture.

Lloyd leaves here about April 1 to go to New York for the opening of "Speedy" at the Rivoli.

He will be accompanied by Jack Murphy, his production manager, and Joseph Patrick Reddy, his master of publicity.

William R. Fraser, general manager for Lloyd, is en route to New York to attend the various Paramount sales conventions.

Arch Reeves' Promotions

Los Angeles, March 20.

Arch Reeve, head of the Paramount publicity department has made a number of changes in his staff.

William Wright is head of the sales promotion division, succeeding Jack Pegler, who resigned to return to New York.

Al Wilke, formerly on the Paramount staff, has been appointed Editor of the Paramount Studio News with Francis Perrett returning to the company from First National, to take the position formerly occupied by Wright.

JOE SCHENCK SELECTED

Los Angeles, March 20.

Joseph M. Schenck will be in charge of the celebration to be held in connection with the dedication of the new City Hall next month.

Schenck was chosen chairman of the citizens' committee by a representative meeting of city officials and civic organizations.

Refinancing Plan Proposed For Canadian F-P; Call Out

Montreal, March 20.

Notice has been given to shareholders in this city of Famous Players Canadian Corporation, Ltd., of a special general meeting to be held in Toronto March 29, at which extensive changes in the capitalization of the company will be considered.

It is proposed to cancel 22,991 unissued 8 per cent cumulative first preference shares and to create 300,000 shares without nominal or par value. If approved, supplementary letters patent will be applied for to change the capitalization of the company from 65,000 8 per cent cumulative first preference shares of $100 each and 10,000 8 per cent cumulative second preference shares of $100 each and 75,000 common shares of $100 each to 40,000 8 per cent cumulative first preference shares of $100 each, and 10,000 8 per cent cumulative second preference shares of $100 each! subdividing the 75,000 common shares of $100 each into 300,000 common shares without nominal or par value and making the total capital stock of the company 600,000 shares without nominal or par value and providing for issuing to each registered shareholder of fully paid common shares of $100 each, four fully paid shares without nominal or par value in lieu of and for each such common shares of the par value of $100.

If the by-law is approved it is then intended to authorize an issue of $10,000,000 20-year 6 per cent first mortgage gold bonds and $3,000,000 20-year 6½ per cent gold debentures. Of the bonds, one-half will be issued immediately, as will the whole of the debentures; and arrangements have already been made for their sale. Out of the proceeds the corporation will redeem all of the issued and outstanding first and second preferred shares, the redemption price being 105 and accrued dividends, and the now outstanding 6½ per cent 20-year first and general mortgage sinking fund bonds at 105 and accrued interest.

The now outstanding common shares will be exchanged for shares without nominal or par value and each common shareholder will receive four fully paid shares without nominal or par value in lieu of and for each common share of the par value of $100.

Dividends in respect of the second preferred shares are in arrears to the amount of 50 per cent and the second preferred shareholders will be asked to accept two shares without nominal or par value for each $100 second preferred share held by them as settlement in full of the dividends in arrears.

After the proposed refinancing has been completed, the authorized capital of the company will consist only of one class of stock, 600,000 shares without nominal or par value, of which 320,000 shares will have been issued, as above. The fixed charges, by way of interest on the proposed new issues, will be substantially less than the existing fixed charges by way of dividends and interest; and approximately one million dollars of new working capital will be made available to the company.

Best's Fast One Blocked

Los Angeles, March 20.

Ernest Best tried to slip a fast one over on the society people of Los Angeles and Hollywood by sending out letters stating he was going to publish a 28-29 social register of this city. For the small sum of $6 their names would be included.

Best did not get very far as the police arrested him on a suspicion of theft.

The only one of the picture colony who seemed wanting to be recorded socially was Adele Rogers St. John, scenario writer. She sent the $6. Checks which Best had received from about 200 people weren't cashed by him and were returned by the authorities to the original senders.

STEFFES OF MINN. SPEAKING TO ALL

Pres. of N.W.T.O.A. Issues Statement in Regional Paper Calling for Contributions to Defense Fund for Protection of Members—Calls Upon 250 Non-Members to Join—Tells Why He Thinks Brookhart Bill Will Be Defeated

TRUE AND STRONG

Minneapolis, March 20.

W. A. Steffes, president of the Northwest Theatre Owners' Association, has launched a drive to raise a substantial defense fund for the protection of the exhibitors in the territory. Flailing Northwest exhibitors for their laxity in "defending" their business against "attacks" and "trade abuses" in an article under his own signature in "Greater Amusements," regional trade publication, he pleads for contribution pledges from every movie theatre operator, down to the smallest.

The Northwest Theatre Owners' Association is in danger of disbanding, due to lack of financial and moral support, Steffes declares.

Steffes points out that the producers and distributors and labor organizations with which the exhibitors deal have created immense defense funds, but that the exhibitors themselves stand idly by.

"The purpose of this letter is to ascertain from you and other theatre owners just what you are doing to protect your investment," the Steffes bulletin says to the theatre owners. "The Northwestern Theatre Owners' Association has been in existence almost 20 years, and I will venture to say that with the exception of perhaps once or twice during that period there has never been over a few hundred dollars balance on hand at the end of the year.

"This year our organization has spent more money than any other organization of its kind in the United States. In fact, it has been the most expensive year in the organization's history. The Twin City theatrical strike cost thousands of dollars. Perhaps you, in the small towns, do not realize where the strike benefited you. I can assure you that had we gone down to defeat, as the unions had in mind, by granting the one day's rest in seven, I will venture to say it would have been but a few months until every city and town in the territory would have been unionized. . . .

Steffes' Prediction

"The Brookhart bill, now before the Senate committee, has necessitated the spending of considerable money. I am making a prediction right now that it will not pass, and the only reason that theatre owners are not going to be successful in having this measure adopted, even in a modified form, is on account of lack of organization. . . .

"We know what to do and think we know how to do it, but our knowledge gets us nowhere unless we have money enough to protect the interests of a majority of the theatre owners. There are perhaps 250 theatre owners in the three northwest states who are not members of this organization. . . .

"Arbitration is established in this industry for the present time at least, and I am wondering whether or not the exhibitors realize what an effort it is for theatre owners residing in the Twin Cities and Duluth to devote from one to two days a week, absolutely gratis, to see that the theatre owners of the territory receive a fair deal from the arbitration board.

"Up to the present, the exhibitor members of the arbitration board have tried to protect the non-members just as diligently as they have the members.

"Arbitration at present is involved in a lawsuit. Warner Brothers has seen fit to attack the legality of a decision, and this organization is going to fight the attempt to set the decision aside if it takes every dollar in the treasury.

Reduced Free Shows

"A few years ago there were over 900 free shows in Minnesota and the Dakotas. Through this organization's efforts these free shows have been practically eliminated.

"There is no reason, excuse or alibi why each and every theatre owner in these three states should not contribute his proportionate share toward maintaining this organization.

"It is possible that theatre owners have had a poor season. This is true of Minneapolis, St. Paul, Duluth and elsewhere, as well as the small towns. The eight weeks of the recent labor controversy came very near putting dozens of theatre owners in the Twin Cities permanently out of business. We lost the best part of the season and immediately after the strike we ran into the adverse December weather. But these men were not 'pikers,' and they stood the gaff without appealing to anyone for assistance.

"If we are to continue in business, we must have 250 theatre owners pledge contributions to this organization immediately.

"There are several things we could tell you at this time that the organization is contemplating, but we don't dare to, as there are a number of theatre owners in this territory who, immediately upon receipt of our bulletin, hands it over to some salesman, who, in turn, mails it in to his manager. The manager, in turn, reports it to the Film Board of Trade and our efforts are blocked before we get to first base.

"I am charging, in plain English, that there are some theatre owners in this business who are double-crossers, theatre owners who listen to the salve and applesauce of film salesmen and film managers."

CHILE'S CENSORSHIP

Washington, March 20.

Chile, one of the largest of the Pan-American picture markets, has adopted a censuring board by a decree from the Minister of the Interior.

Control is vested in a special commission having authority over importation, censoring and display of pictures.

Films can enter the country only through the ports of Valparaiso and Santiago. Board will meet once monthly or on special call from the president of the commission, and films must be censored in the order of their receipt.

All advertising is also placed under control with specific instructions as to those films that may be shown to children under 15 years of age.

Usual bar to pictures that would ridicule public officials is incorporated in the decree.

Shorts From Biblical Films for Churches

Los Angeles, March 20.

C. B. DeMille, with the assistance of Clifford Howard, who acted as the technical advisor on the "King Kings," is now making a series of short subjects from the cut-outs of the picture.

Material being used does not in any way affect that in the release prints, being made from left-over sequences that could not have been included in the original version.

DeMille does not plan to release these subjects for at least another five years and then only to churches, clubs and schools. Titles of subjects now completed and running from 1,500 to 2,500 feet are "The Widow's Mite," "Martha" and "House of Bethany."

MAG. STORY, "SWAG"

Los Angeles, March 20.

Evelyn Brent opposite George Bancroft in "Swag" (Par), based on a story in "Photoplay Magazine."

ROXY ANNIVERSARY WITH ROXY MEDAL

Midnite Dinner to Man Who Brought Big House Through—Credits Everyone but Himself

The anniversary of the Roxy theatre was celebrated by the Roxy staff Thursday night with a midnight dinner at the Hotel Plaza, tendered to S. L. Rothafel, managing director of the house. Erno Rapee, Roxy's chief of staff, arranged the affair and incidentally topped all the speakers of the evening for comedy and results.

Roxy was presented with a solid silver medal, 10 inches in diameter, bearing his profile, for having achieved the most outstanding results in the motion picture industry during the past year. The Roxy medal is to be perpetuated, with Roxy and a committee of prominent picture men to select annually the individual who has accomplished the most in the picture business.

The dinner came as a sort of surprise to Roxy, according to Frank Moulan, who pointed out that his chief had only heard of it Wednesday night three weeks before.

When the huge medal was unveiled before him Roxy was visibly moved and might have staged a dramatic breakdown except that he had to speak set lines for the Movietone, which crabbed his style a little.

Still nothing stopped him from announcing to over 700 guests that his theatre had not been able to get pictures of quality from Fox. He amended this by adding that he had been assured the producer interests in the Roxy were trying their utmost to give him good product. This amendment, it is understood, followed a little conference between Fox and Roxy after Roxy had been brodcasting his lack of good pictures and it got back to Fox.

Those Responsible

The success of the Roxy, according to Roxy, was due to everyone concerned with it except Roxy. The ushers, pointed out the showman who has produced the world's largest theatre out of thin air without a dime and his only asset his name, were the marvels of the age. The ballet master, according to Roxy, was a magician. The stage men, who stuck the Roxy for twice what they charge every other theatre on the street, were great folks. The scenic designers, costume girl, librarian, paint boys, the elevator men, night watchman, everyone in, near or around the Roxy, according to the speaker, was responsible for the success of the house.

Knowing how to control these forces had nothing to do with it, apparently. "Who could fail?" Roxy asked. Applause and laughter terrifically loud was his answer.

The dinner is to be released generally via Fox News and Movietone.

Another S. S. Romance

Los Angeles, March 20.

Paramount has Karl Brown, producer of "Stark Love," in Papeete studying undersea photographic conditions and other factors, with a view to making a South Sea romance similar to the one M-G-M now has in production.

William Wing, scenarist, accompanies Brown to create a story around local conditions as found. It is expected to use a native cast. They return to Los Angeles in May to secure equipment and personnel.

"Circus" Capacity in London

London, March 20.

Charley Chaplin's "The Circus" at the Gallery Kinema has been cut to 70 minutes in order to run more performances and is playing to capacity at all shows.

COSTUMES FOR HIRE
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS COSTUMES
143 W. 40 ST. N.Y.C.

LOEW SPURTS 10 POINTS TO 70½; KEITH-ALBEE SAGS TO 18

Talk Renewed of Loew Going on $3 Basis With Extra $1, While Ticker Players See Durant's Hand—Paramount Reacts—Fox Quiet and Lower

Loew's stock put a climax on a sensational week yesterday morning when it moved in lots up to 3,000 to a trade at its top for all time of 70½. On the 10 days the stock had advanced 10 points from 60, on a total turnover for the period of close to 200,000 shares.

While the new Loew statement as of Jan. 15, showing a sharp increase in current assets and other favorable features, would account for the sudden interest in the issue, players off the ticker could see in the spectacular performance nothing but the hand of William C. Durant, credited with being the most daring operator in Wall street of this generation.

In this connection talk is renewed forecasting action by the Loew directors putting the stock on an annual regular basis of $3 instead of $2 as now, and voting the usual extra $1. The story was that with the issue on a $4 basis its backers would push it up around 80 before the move was over. Fox, paying $4, has been up to 88.

Keith Starts Badly

The Keith-Albee-Orpheum common and preferred stock was introduced to trading on the Stock Exchange last Thursday and made a sorry showing. It started with one trade at 20, the lowest price at at which Orpheum had previously been done, and sank in successive sessions to 18½ Monday and 18 yesterday.

Dealings yesterday were 1,200 record for a single session and the decline was progressive. The old Orpheum common is supposed to be traded share for share for Keith-Albee, which had been reported ready for distribution at 25. The Keith-A-O preferred of $100 par moved even less briskly, touching 99, and then easing fractionally. On the contrary the new Loew preferred issue, yielding 6½, instead of the Keith-Albee 7 per cent., moved straight up, being done yesterday at 103, its peak, and a gain of more than 3 in the five days of trading. Loew's debenture rights also soared, getting back close to their best of 16 yesterday on the Curb. They have been quoted at 10.

Stanley Has Relapse

Among the others in the group, Fox continued to move narrowly between 78 and 80, being in the midst of a reaction from its swift climb from 60. Shubert took on some activity, moving up about 5 points to 65 as the always alert sponsors seized the advantage of surrounding strength in the list to shove their issue forward. For more than a year the stock has been worked up from time to time seeking to obtain wider distribution.

Stanley was inclined to be somewhat reactionary, partly because it had attracted an outside following at its low price around 47, and when the recovery failed to go far they retired. Another issue that seems to have run into obstacles to further advance is Warner Bros. Two weeks ago it was widely tipped for a brisk bull move and did get above 28. This bull drive apparently sought to take advantage in advance of the attention attracted by the premiere of the new full length dramatic "talker," "Tenderloin." The picture made an indifferent impression and that for the moment checked operations. Many traders in the speculative community, however, think well of Warners.

Paramount's Setback

Paramount followed the usual course of this stock. Having been moved up from around 115 to a new top of 121¾, there seemed to be a considerable volume of pool realizing. Monday prices were down below 116, but yesterday the clique appeared to be on the buying side, with a 2 point recovery scored.

The fireworks in Loew, as a matter of fact, occupied attention at the expense of the rest of the amusement group. Yesterday the Loew operators were maintaining their aggressive attitude, as illustrated by the trading in large blocks of stock at the very top. Around 11 o'clock the stock came out in long strings amounting within a half hour at the top of the spurt to around 12,000 shares within a quarter of an hour. Buying of such volume on the upgrade, of course, was taken to indicate to tape readers that the stock would probably go higher.

In Los Angeles Roach preferred sold 220 shares at 23-24, the higher level being the final.

Summary of trading for week ending March 17:

STOCK MARKET

1928 High.	1928 Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net Chg.
41	38⅝	1,100	American Seat (4)	41	40	41	
171½	163	5,000	Eastman Kodak	169	166	168½	− ½
109	105¼	....	First Nat'l 1st pref (8)	....	....	106	
88¾	76½	20,900	Fox, Class A (4)	79⅝	76½	79	−1
68½	57	133,200	Loew's (3)	68½	60⅝	66⅞	+6⅝
101	99⅞	2,200	do pref	101	99⅞	101	
20	19	600	Keith-A-O	20	19	19	−1
99	98	600	do pref (7)	99	98	98	−1
27⅝	22¼	12,500	Madison Sq. Gard. (1½)	27⅝	25⅝	26⅝	− ⅝
27	25⅛	1,800	Metro-Gold, 1st pref (1.89)	25⅞	25⅝	25¾	− ⅛
8½	6½	400	Mot. Pict. Cap	7	6⅝	6⅝	− ⅛
24½	20	700	Orpheum	21	20	20	−2
102	99½	100	do pref (8)	99½	99½	*99½	− ½
121¾	111¼	52,500	Par.-Fam. Pl. (10)	120⅝	*116¾	116¾	−1¼
4½	2	11,300	Pathe Exch	3	2½	2⅝	− ⅜
18½	8⅛	6,100	Pathe, Cl. A	14½	12¼	13	−1
69⅝	59½	8,600	Shubert (5)	67	62	65⅛	+2⅝
100	96½	180	Univ. Pict., 1st pref. (8)	100	97⅞	*97⅞	− ⅛
29⅞	22	12,500	Warner Bros.	27⅞	26⅛	27	+ ¼
			CURB				
22	18⅛	2,400	Fox Thea	19½	18⅝	18¾	−1
1⅝	1	200	D. W. Griffith	1¼	1	1¼	− ⅛
16	11½	3,800	Loew's Deb Rts	15⅞	12⅝	15⅞	+4⅝
25	22⅛	100	Univ. Picts	22½	22⅛	22⅛	
			BONDS				
101	99¼	$8,000	Keith 6's	100	99½	100	+ ½
109	106¼	235,000	Loew 6's, ww	109	106⅝	109	+2½
101½	99½	8,000	do ex. war	101¼	100⅝	100⅝	
81½	50	86,000	Pathe 7's	63	55	56	−7½
99¾	98¾	161,000	Par.-Fam.-L. 6's '47	99⅝	99½	99½	
94	91⅝	25,000	Shubert	93	92½	93	
109	95⅝	118,000	Warner Bros. 6½	108½	106½	106½	−1½

* Ex div.

Briskin's Columbia Conf's

Sam Briskin, Columbia's studio manager, is in New York conferring with Joe Brandt and Jack Cohn on next season's product.

There will be no break in Columbia's present production schedule and no wholesale release of employees pending the new production line-up, said Mr. Brandt.

Bogart Rogers, Mgr.

Los Angeles, March 20.

Bogart Rogers, general manager for Douglas MacLean for the past five years, is now in the business management for stars.

In addition to handling MacLean's affairs, he is looking after the personal business of Clara Bow.

In his spare time Rogers is writing magazine articles.

Art Acord Burned

Los Angeles, March 20.

Art Acord, cowboy star, is in Hollywood hospital with serious burns and other injuries following explosion of a gas heater in the bathroom of his Beverly Hills home.

His looks may be affected, it is feared.

GETZ WITH KEATON

Los Angeles, March 20.

William Getz leaves Paramount to become production manager of Buster Keaton unit for M-G-M.

Watt on "Racket"

Los Angeles, March 20.

Nate Watt has been engaged by Caddo Productions to assist Lewis Milestone in directing "The Racket," now being produced by Caddo for Paramount release.

MARTHA VAUGHN

known as the Irish Nightingale, now playing Chicago Theatre, Chicago, in Paul Oscard's "Dancing Feet."

"A brilliant voice, a brilliant lady, with a brilliant future. Some smart Broadway manager will grab her for a show."—*Jack Lait.*

LEROY LANE ARRESTED

Of Screen Kiddies Guild—Mother of 3 Little Girls Makes Complaint

Los Angeles, March 20.

Leroy Lane, 43, proprietor of the Screen Kiddies Guild, is under arrest on serious rharges preferred by Mrs. Evelyn Coe, mother of three daughters between six and ten.

E. F. Clarke, investigator for the Board of Education, made the arrest after listening to Mrs. Coe's story.

Lane is alleged to have used candy and trinkets to bribe the children. He denies charges.

Twins Needed—Found

Los Angeles, March 20.

It was necessary for the casting office of the First National studios to search several weeks for a pair of four-year-old twin boys with one having blonde hair and the other a brunet. A pair conforming with these requirements were found and will be given parts in "Roulette" starring Richard Barthelmess.

Their names are Ray and Roy Berendzen of a non-professional family in Hollywood.

Other members of supporting cast are Warner Oland, Bodil Rosing and Margaret Livingston. Al Santell is directing.

"Lover" Title Adjustment

Los Angeles, March 20.

Resorting to arbitration rather than appeal to the courts, an agreement between M.G.M. and Krelbar Pictures Corporation was effected whereby Krelbar agrees to change its title of "The Pasteboard Lover" to that of "The Faithless Lover."

Arbitration was opened by M.G.M. because of similarity in titles that would eventually cause confusion in their contemplated production "Her Cardboard Lover," now being prepared to feature Marion Davies.

JACOB FABIAN BETTER

Jacob Fabian, president of the Fabian circuit of vaudfilm theatres in New Jersey, left the Eye, Ear and Throat Hospital, New York, this week after having undergone an operation of the throat.

Mr. Fabian will spend several weeks in the South in convalescence before reassuming his managerial duties.

DUELL CHANGES ATTORNEYS

Los Angeles, March 20.

Charles H. Duell's $5,000,000 damage suit against Lillian Gish, Metro-Goldwyn-Mayer and others has been set for trial in the U. S. Superior Court, April 18.

Duell switched attorneys, with Francis Henley and Henry Brown now representing him.

DARMOUR'S SHORTS

Los Angeles, March 20.

Larry Darmour, now producing short subjects for F. B. O., is negotiating with Joseph P. Kennedy for release of shorts on the Pathe program, formerly held by Mack Sennett.

FIRST DIVISION'S PLAYERS

Los Angeles, March 20.

First Division has Priscilla Dean, to be featured in two pictures.

It is negotiating with Viola Dana and Shirley Mason for optional contracts.

Buck Jones May Return As Fox's Western Star

Fox has three westerns listed for release on the present schedule that are unmade, and with no cowboy star to make them. The emergency coupled with other circumstances may find Buck Jones back on the Fox payroll at his customary $3,000 per week.

Buck's announced trip to Europe preceded the failure of the renewal of his film contract. Buck, meantime, has looked around and while several indies have offered him a substantial stipend, he wants to get back to a heavier trademark.

The first step toward a Fox return is seen in the tour of personal appearances which Jones is now making in New York Fox houses. For the first two weeks a straight three grand has been okay and Jones, after he played a close second to Peaches Browning, who copped the record at the Jamaica, now wants the pot split.

The "argument," it comes from Fox's camp, will probably be settled by Jones cutting the appearances short and getting back in the harness in Hollywood.

Larry Semon Owes Plenty

Los Angeles, March 20.

Larry Semon, film comedian who recently declared himself broke, filed a voluntary bankruptcy petition in federal court listing liabilities of $500,000.

He admits assets of $300 and of that amount claims exemption for $150, which sum Semon claims was paid out for household goods by his wife, Dorothy Dawn, from her own separate earnings.

Orlando's Shorts Abroad

United British Pictures, Ltd., Sir Arthur Johnson, president, is importing an American director to produce two-reel dramas in London.

Guido Orlando sails for England within the month for that purpose. Guido Orlando Productions, Inc., has been active on the West Coast in twin-reelers.

NEGRO ROMANTIC FILMS

The first of a series of films with Negro romance and played by all colored players is expected east from the Fox lot where "The Thief in the Dark" has been put through camera range under the direction of Alfred Ray.

Among 12 principals are Raymond Turner, Floyd Shackelford, Martin Turner, Spencer Bell, George West, Curtis McHenry, Henry Tracey, Nathan Curry, Ernest Conley, Roy Thompkins and Edgar Washington.

MME. GLYN'S $20,000 STORY

Los Angeles, March 20.

Elinor Glyn will receive $20,000 from M-G-M for the writing of one original story.

They have an option on her services for four more stores at the same figure.

Madam Glyn arrived in Culver City last week from the east.

Bray Back to Shorts

Los Angeles, March 20.

C. R. Bray, pioneer in short educational subjects, ventured into the feature length field by producing "Bride of the Colorado" with an expedition to the Colorado river and scheduled to have cost around $75,000.

With certain demands made by Pathe-De Mille, Bray was unable to pull out for less than $135,000.

As this will cut Bray's profit he does not look favorably on producing features but will return to short subjects.

With more than 100,000 feet of film used in making "Bride of the Colorado," Bray will be able to make a number of scenic subjects from the left over film.

Dillon for Barthelmess

Los Angeles, March 20.

John Francis Dillon will direct Richard Barthelmess in the final three pictures that star will make for First National on this year's program. Barthelmess has started on "Roulette" which Al Santel is directing. He then goes over to take megaphone instructions from Dillon.

"Out of the Ruins" by Sir Philip Gibbs is slated to be the last of the group. This may be moved up if other stories are not selected in time to meet production schedule.

Dillon stepped in to finish "The Little Shepherd of Kingdom Come" with Barthelmess after Santel was stricken with the flu and could not continue. As a result of the two working together at that time, First National officials decided to assign Dillon to the others.

R. C.'s Stock Winners

Los Angeles, March 20.

The skyrocket in Radio Corp. stock on the exchange last week gave many stock dabblers in the picture colony substantial profits

The biggest winners were M. E. Greenwood, business manager of M-G-M Studios, who cashed in with a profit of $54,000, and Joe Cohn, production manager at the same studio, who got out $18,000 ahead. Both put their profits safely in the bank, and are now clear of the market.

HATRICK AT STUDIOS

Los Angeles, March 20.

Ed Hatrick, general manager of Cosmopolitan Productions and all Hearst picture interests, is at the Metro-Goldwyn-Mayer studios in Culver City.

He is arranging for the releasing productions of Marion Davies and of Cosmopolitan for the '28-'29 program.

NEED GARBO STORY

Los Angeles, March 20.

Metro-Goldwyn-Mayer has cast aside "Heat" and "Java" for Greta Garbo. Clarence Brown was to have directed these pictures. He is looking for another story to fit the player before going into the next production.

Brown recently finished making "Trail of '98."

LOEW ASSET RATIO JUMP

Publication of balance sheet of Loew, Inc., as of Jan. 15, brought out remarkable increase in current assets in relation to current liabilities and strength of its position in liquid resources. It was this statement that started the market movement in the stock, carrying it from 58 a week ago to 68½ Saturday.

Current assets last January were $42,526,805, compared with current liabilities of $4,839,422. On August 31 current assets were $32,575,985 and current liabilities $8,282,961. In the period from August to January the ratio of assets to liabilities changed from 4 to 1 to 8 to 1. Recent statement also shows item of $10,750,000 employed in the call loan market. The new flotation of $14,000,000 in preferred stock, of course, accounts for the difference in the company's cash position, the favorable consideration being that the new financing has now been accomplished without disturbance to the concern's market position.

Following are comparative figures for the two reports:

	Jan. 15, 1928.	Aug. 31, 1927.	Aug. 31, 1926.	Aug. 31, 1925.
ASSETS				
*Property, plant, etc	$38,749,296	$36,003,914	$34,291,146	$25,846,940
Due from affiliated cos	2,733,962	2,718,620	481,913	428,179
Cash	2,163,937	1,972,904	5,076,029	1,547,585
Cash for construction	1,978,645	2,990,066	1,431,013	.....
Call loans	10,750,000	.....	.....	.....
Accounts and notes receivable	1,682,048	1,504,069	1,011,475	1,075,797
Investments	19,425,129	19,572,406	14,644,934	10,590,392
Advances	923,266	450,036	1,090,802	1,060,742
Inventories	22,294,946	22,940,291	17,913,242	11,864,862
Deferred charges	2,808,402	3,478,948	2,868,682	1,341,799
Totals	$103,507,631	$91,631,254	$78,812,236	$53,755,396
LIABILITIES				
Preferred stock	$14,175,000	.....	.....	.....
Common stock	26,288,833	$26,286,633	$26,280,858	$26,280,858
Bonds and mortgage subs	22,727,812	22,508,387	16,011,600	11,477,876
Debenture bonds	13,750,000	14,000,000	14,500,000	.....
Sub stock outstanding	5,280,839	4,828,939	4,940,481	4,430,667
Accounts payable	368,300	440,000	789,000	.....
Accounts and notes pay. (curr.)	3,436,531	5,901,993	2,521,607	3,318,520
ink fd payment	352,775	585,000	592,500	.....
Dividends payable	.....	604,628	75,953	607,921
Taxes	.....	.....	16,190	20,677
Federal taxes	887,912	873,837	731,279	363,482
Accrued interest	.....	809,645	590,619	136,647
Advances from affil. companies	162,206	112,187	73,101	48,002
Reserve for cont	500,000	500,000	500,000	.....
Deferred credit	819,943	532,255	565,959	694,697
P. & L. surplus	14,757,481	13,647,450	10,623,680	6,376,049
Totals	$103,507,631	$91,631,254	$78,812,236	$53,755,396

* After depreciation.

235,000 PEOPLE IN FILMS

STANLEY TAKING ON OUTSIDE HOUSES FOR ITS UNIT SHOWS

First Chain to Supply Other Theatres With Presentation Stage Productions—Unlikely to Ask Profit Other Than Booking Fee—May Organzie B Circ.

A report says the Stanley Companys production department has decided to accept outside bookings for its stage unit productions, if such bookings are requested. It also states that the Stanley Company, to give a longer life to its stage shows, may not charge a profit upon the unit shows, other than a booking fee.

It's the first big chain to allow its rotating unit presentation productions to go elsewhere than upon its own circuit.

Another unit circuit may be formed within the Stanley chain, to be known as the B circuit to distinguish it from the de luxes. At present there is no estimate upon the number of weeks the B circuit units will play or whether outside bookings will be allowed for it.

At present the Stanley units can play from eight to 10 of the Stanley de luxes in the Stanley chain. Outside houses playing the units, besides prolonging the lives of the stage shows, giving the Stanley producers a better scope for the engagements of talent and lessen the production cost.

Stetson Quits W-C to Handle 2 Indie Houses

Los Angeles, March 20.

Albert D. Stetson, managing the West Coast theatre in San Bernardino has left to take over the operation of the independent Temple and Strand theatres there. He is taking over these houses from Brockaway and Elkins. Charles Wuerz, in charge of the West Coast house in Pasadena, succeeds Stetson.

A new West Coast house opens next month in San Bernardino. Wuerz will have supervision of both theatres.

NOAH BEERY AS "BRONSON"

Los Angeles, March 20.

Noah Beery is to play the title role of "Hell Ship Bronson" for Gotham. Joseph Henabery will direct.

This story was intended to be produced by Mrs. Wallace Reid for Gotham, but plans were switched.

W. K. HOWARD ON FOX LOT

Los Angeles, March 20.

William K. Howard has left the DeMille organization and is now on the Fox lot, to direct two pictures for that organization.

The first will be "The River Pirate" from a story by Charles F. Coe, which appeared serially in the "Saturday Evening Post."

WINDERMERE WITH 1ST DIV.

Los Angeles, March 20.

Fred Windermere goes with First Division Distributors to direct a series of six features.

His first will be "Free Lips," featuring Mae Busch and William Russell.

F. N. PUBLICITY BAN

Los Angeles, March 20.

First National studios have placed a ban on sending out any publicity or giving information concerning their executives, claiming that it interferes with the publicity of their players.

Studio's Al Fresco Feedery

Los Angeles, March 20.

An outdoor restaurant, patterned after the Parisian boulevard cafes, was added to the present First National studio cafe. This was necessary to meet with the increasing business, due to the recent enlarged production activities at the Burbank plant.

"Society Picture" Co. Is Foreclosed in Detroit

Detroit, March 20.

The Union Trust's foreclosure last week of an $180,445 mortgage, by order of Circuit Court, sounded taps for the defunct Detroit Motion Picture Co.

The foreclosure transfers all holdings to the trust company, including a studio in Grosse Point.

The film company was formed here several years ago to produce a picture called "Mary." It has been in hot water ever since. Stella Day was starred in the production. Several local society people were featured. It was a "society picture."

Stock was sold to all in the film and hundreds of other residents of Detroit buying.

"Mary" was an outright flop as a picture and the company proved likewise as a producer.

In 1925 the Union Trust Co. floated a first mortgage bond issue, at 7 per cent, on the film company's real estate and other assets. Last week's foreclosure resulted in the company's default of payment of the $150,000 mortgage plus interest accrued from Jan. 20, 1925.

Rental Dispute in Dallas

Dallas, March 20.

One of the first instances in the show history of Dallas where a picture was canceled after it had opened at a local theatre, occurred last week when "Beware of Married Men" was taken out of Simon Charninsky's Capitol by Warner Brothers' exchange and replaced by "Slightly Used."

As the second film proved a better drawing card than the first, the theatre profited by the disagreement.

Rental dispute was given as the cause for the cancellation of the opening picture.

CATHOLIC GUILD'S FROLIC

Los Angeles, March 20.

Catholic Motion Picture Guild will hold its fourth annual frolic at the Philharmonic Auditorium April 18.

Thomas Meighan is chairman of the entertainment committee; including Walter Mills, stage manager; Johnny Hines, May McAvoy, Dolores Del Rio, James Ryan, Jack Coogan, Tom Gallery, Fred Schader, Edmund Lowe, Charles McHugh and George Seigman.

"REVENGE" HELD OVER

Los Angeles, March 20.

Starting date on "The Bear Tamer's Daughter," now changed to "Revenge," has been advanced from March 5 to April 10.

Reason for delay is attributed to illness of Edwin Carewe and story preparation.

Carewe will produce this for United Artists, with Dolores Del Rio in the starring role.

STANLEY'S MEETINGS

Two meetings of Stanley executives were held in New York yesterday (Tuesday), the second for the purpose of setting the future policy of the organization with regard to stage units.

The morning session was confined mainly to general topics taken up weekly at the Tuesday meetings.

Taylor Directs Fairbanks

Los Angeles, March 20.

Sam Taylor will direct Douglas Fairbanks in the latter's next production for United Artists.

ALL DIVISIONS ARE FIGURED FOR 1927

More in Picture Trade Than in All of Show Business in 1920—Hays Organization Furnish Estimates, Considered Most Reliable by Census Bureau — 75,000 in Production End, 110,000 in Theatres, 20,000 in Distribution

2,000 COAST ACTORS

Albany, N. Y., March 20.

The motion picture industry claims more persons are engaged in it today than were connected with the entire theatrical business in a wage earning capacity in 1920.

Latest estimates were furnished, on request, by the Producers and Distributors of America (Hays organization). They show that approximately 235,000 persons are employed in the film industry at present, while the toal number reported for all branches of show business, indoor and outdoor, in the 1920 census was not over 220,000—actually considerably less. According to the Hays group, about 75,000 are engaged in production branches of the picture business, 20,000 in distribution, 110,000 in theatres and 30,000 in all other divisions combined.

Approximately 18,000 or more extras are registered in Hollywood; these are rated casual employees and are not included in the 235,000 total. Average demand for extras is 810 daily.

In addition, there are roughly 2,000 persons regarded as actors on the Coast—that is, players who receive screen credit intermittently. In the neighborhood of 1,000 actors are in occasional demand and the number of class actors is fixed as approximately 300. There are about 100 featured players and 70 stars.

In 1920

The 1920 census did not classify the number engaged in the various branches of show business, but the total was less than 220,000. This was made up of 48,712 "actors and showmen"; 1,312 aeronauts (included in the first group in the 1910 enumeration); 928 fortune tellers, hypnotists and spiritualists; 3,360 keepers of pleasure resorts, race tracks, etc.; 18,395 theatrical owners, managers and officials; 130,265 musicians and music teachers; 5,803 stage hands and circus helpers; 5,221 theatre ushers; 4,650 other attendants and helpers; and 2,757 dance hall, skating rink, etc., keepers.

Of the 130,000-odd musicians and music teachers, 72,678 were of the female sex and the greater share were employed outside show business, as were a number of male musicians, doing church work and the like.

Deducting these and those in other classes not engaged in strictly theatrical enterprises, the 1920 figures are less, and the growth of the picture industry in the following seven years is all the more impressive.

Musicians, fortune tellers, hypnotists, spiritualists, dance hall and skating rink keepers are the only groups showing a decrease in 1920 as compared with 1910, there being about 9,000 less of the first-named class, for instance. Of the groups totaled, for the purposes of this story, in the 1920 theatrical figures, approximately 39 per cent of individuals were females. There were 27,140 male photographers, but mostly non-theatrical.

The census bureau considers the figures of 1927 on the picture industry as furnished by the Hays group the most authentic of any in existence, referring inquiry to them as to that year.

The biennial census of 1926 taken by the Department of Commerce revealed that, according to reports of 132 picture companies engaged in producing end in 1925, there were 5,945 salaried officers and employees and 5,573 wage earners. Maximum month was August, when there were 6,381, and minimum month February, 5,075. Figures not as complete or as up to date as those recently gathered by the Hays office.

FOX'S BIG MUSIC SAVING BY MOVIETONE

Movietone synchronization of Fox productions along Broadway has cut cost of operation on special runs $20,000 on every picture held on Broadway three months. With four pictures on the street Fox saves $80,000 in three months on music alone.

Under the direction of Erno Rapee, Roxy director of music, cost of synchronization has been cut from around $19,000 to $10,000 per picture since it now takes an orchestra 15 hours instead of 24 to score and record the music.

House orchestras for special runs average $2,500 weekly. In four weeks Fox Movietone pays for itself on Broadway and further distribution is profit.

Cost of running Fox specials on Broadway, with the musical factor out after four weeks, is approximately 50 per cent. less than other producers have to charge off against advertising and exploitation.

In a year the saving is $110,000 on each picture, the cut being concrete and not merely book manipulation.

Cullen Attaches Millard

San Francisco, March 20.

William Cullen, lessee of the Capitol, has filed suit against S. S. Millard, Los Angeles promoter and sex picture producer, seeking to recover $590, this sum alleged to be Millard's share of the losses sustained by Millard's picture, "Is Your Daughter Safe?" during its recent percentage engagement here.

Cullen attached the box office at Tally's, Los Angeles, where Millard is now exhibiting "Scarlet Youth," another sex picture, and tied up film and other accessories.

Millard contends he was to share in the profits but not in the losses. "Is Your Daughter Safe?" ran two weeks here for loss of close to $1,200.

PEARSON WITH KENNEDY

Los Angeles, March 20.

Elmer Pearson of Pathe is on the coast to go over the intended production reorganization of Pathe-DeMille with Joseph P. Kennedy.

Pearson intends spending a couple of months here during the reorganization.

TITLE WRITERS RELEASED

Los Angeles, March 20.

Katherine Hilliker and H. H. Caldwell, who have been writing titles for Fox during the past two years, were given a release from their contracts and have left for a three-month vacation in Europe.

Reviewer on Fox Staff

Los Angeles, March 20.

James Gruen, who two years ago was a Los Angeles picture reviewer on a daily, has been added to the Fox scenario staff by Chandler Sprague.

Gruen is working with Fred Stanley on the next John Ford production.

Nick Grinde's Long Term

Los Angeles, March 20.

M-G-M has Nick Grinde on a long-term contract after he completes directing three Tim McCoy westerns.

Grinde will continue to direct the McCoy series under supervision of Larry Weingarten.

Helen Foster's Long Term

Los Angeles, March 20.

Cliff Broughton productions has Helen Foster on a long term contract.

Miss Foster was formerly a stock player with Universal and F. B. O.

EFFICIENCY ON PAUL ASH SHOW COST $8,000

But Publix's Cut Down Fellow Did Save $2,500 on Stage Bill at Oriental

Chicago, March 20.

Efficiency was tried and found wanting at the Oriental.

One of the Publix efficiency men came into Chicago 12 weeks ago to cut the Paul Ash stage band production costs. He got it down from $6,000 to $3,500. And the grosses likewise went down—about $8,000 a week.

Reason was that the customers were seeing flash units instead of the familiar Paul Ash stage show. Ash didn't have so much to do in the units, almost confined to a straight m. c. berth. The customers didn't like it and started thinning.

As a result Ash will again be given his former leeway in production and routine to restore the normal gross. He's again permitted to build units costing up to $6,000.

Film Board's Reversal Taken Into Court

Seattle, March 20.

Warner Bros. vs. Waldo Ives, Empire theatre, Anacortes, Wash., is now in the state courts. Involved bookings and conflicting decisions of film board trade.

The first board decided favorable to Ives and the present one against him. Usually courts lay off film board decisions which are mere matters of business, but Ives alleges second board had no right to reverse the first one.

Pierson's Road Reissue

Wayne Pierson has concluded arrangements with Universal whereby he will reissue "Hunting Big Game in Africa," the Snow picture. Pierson is road showing the feature on a percentage basis.

The animal film opened Monday at Bay Shore, Long Island, and then plays the Calderone Circuit, eight houses, also on the Island.

There is a possibility of Pierson bringing the picture back to Broadway at $1 top.

GOLDBERG WITH COLUMBIA

Los Angeles, March 20.

Joe Goldberg, film booker for West Coast Theatres for five years, has resigned to become general manager of the five coast exchanges of Columbia Pictures. He will have the same interest and status as John Ragland who sold out to Brandt and Cohn a few weeks ago.

Goldberg is a former West Coast Theatres circuit partner and continues to hold stock. He was formerly an exchange manager for First National.

FANNIE BRICE'S VITA FILM

Fannie Brice has signed a contract with Warner Bros. to make a full length Vitaphone production. She is one of several names Warners expect to play in feature length productions.

Newmeyer Sticks With U

Universal has arranged to retain Director Fred Newmeyer for another six months.

Newmeyer's next picture directed for U will be "The Man Disturber," starring Laura La Plante.

Zione Myers, Zeiderman's Ass't.

Los Angeles, March 20.

Zione Myers is acting as assistant to Ben Zeiderman, producing supervisor at Paramount.

COAST SHOW PEOPLE WORK IN AID OF DAM DISASTER VICTIMS

Los Angeles, March 20.

Although the San Francis dam disaster in San Francisquito Canyon cost scores of lives and millions of dollars in property damage, it failed to hit any of the theatres in the area of the flood.

At Santa Paula, in the valley, where more than 50 lives were lost, were two picture houses: Glen City, owned by West Coast Theatres, and Mission, independent house, operated by Steve Brown. Neither was damaged and remained open after the calamity.

The Glen City gave five days' receipts to the fund for the suffering, under instructions of Harold B. Franklin, who with other West Coast officials flew over the district, but was unable to land.

Telephone and telegraph wires were cut off totally the first few days and only a few calls were able to get through later. Of the nearby towns, one other picture house, independent, at Fillmore, escaped injury but closed of its own accord, due to the condition of the town. At Ventura, where Principal Theatres operate the Apollo and the American, the flood did not reach, having swerved off its course about two miles behind and into the ocean.

Harry Carey, motion picture actor, whose ranch near Saugus was directly in the path of the raging waters, estimated a loss estimated at close to $50,000. His 300-acre piece of land was completely wiped off the map, with eight members of the ranch giving up their lives. Carey and his family are in New York and were advised of the disaster by wire.

Great Money Damage

The damage done by the catastrophe is inestimable as yet, but from present figures will exceed $10,000,000. The St. Francis dam was 80 feet high and built two years ago. It held a water storage capacity of 38,000 acre-feet and was located about 45 miles from Los Angeles. When the dam collapsed it released a deluge of water that swept away everything in surrounding towns and districts.

The path of destruction reached from the San Francisquito Canyon, above Saugus, to the mouth of the river above Ventura. Some of the towns further away were notified by telephone before the flood hit, and hundreds were able to escape to nearby hills. All bridges through the Santa Clara basin were swept away, including that of the Southern Pacific Railway between Ventura and Oxnard.

Many of the stage and film people in Los Angeles and Hollywood were called in for service, with some pulled out of bed in the middle of the night. Several picture directors and executives enlisted their aid and chartered planes to convey food and necessities to the people in the stricken area.

Another to offer help was Roy Baker, of the Baker Ranch, near Saugus, where the waters failed to come within three miles. Baker upon notification of the disaster put his ranch at the disposal of the rescue workers. The annual rodeo at the Baker Ranch is scheduled for May 5. Under present conditions it may be postponed.

Los Angeles theatres will combine for a big benefit tomorrow (Wednesday) night at the Metropolitan, proceeds of which will go toward the Red Cross fund for the flood sufferers. The program was originally planned for Loew's State theatre, but with the Metropolitan having 1,000 more seating capacity it was the most logical house.

Sid Grauman will handle the show, which will be staged at midnight, with every theatre in town co-operating in providing entertainers. Tickets will be sold at $2 and $3. The advance sale has already assured a capacity house, which means about $10,000.

2-Reel Simp Comedies

Los Angeles, March 20.

Clifford Broughton, production and business manager for Mrs. Wallace Reid, is now producing two-reel unsophisticated comedies for state right release. Willis Kent will handle the distribution.

The series calls for 12 subjects with Virginia Roye and Tommy Carr in featured roles. Production headquarters at the Tec-Art studios.

New Stage Unit Circuit For B.&K., Chi., Det., Etc.

Detroit, March 20.

Beginning April 21 and thereafter presentation units produced at Balaban & Katz's Oreintal, Chicago, will, after four weeks in that city, play Kunsky's Capitol, Detroit. Both are subsidiaries of Publix.

From a local viewpoint this is a move to level the Capitol with the Michigan, the other downtown Kunsky band house and the Detroit stand for Publix units coming east.

It will also mark the development of a new presentation circuit with five weeks at the start and more to be added in a short while, if not immediately.

The four Chicago weeks will remain as at present, composed of the Oriental, Northshore, Senate and Harding theatres, also B. & K., in that order. Jump will be made from the Harding to Detroit, which will tentatively complete the trip.

Possible additions are the Loew houses of Indianapolis and St. Louis. If coming in they will follow this city.

The units will work before the permanent stage band in each house. A permanent ballet for each theatre, in place of the customary group of girls traveling with the unit, is under consideration. This would eliminate a slice of the nut in the event the tour will branch out to other towns besides Detroit.

Papers Cut Free Stuff

A marked decline in the number of inches given by film trade papers to First National, Paramount and Metro-Goldwyn-Mayer for the months of December, January and February this season as against last indicates a belated curtailment by the papers of free space in return for advertising.

The number of inches represents, almost entirely, prepared publicity matter sent out from the press departments of the producers and run verbatim by the film trade sheets.

Figures are:

	This year.	Last year.
M-G-M	2263 inches	5055 inches
Par.	2295 "	4921 "
F. N.	1891 "	4389 "

Consolidation of the "Motion Picture World" with the "Exhibitors Herald" was a factor in the reduced space accorded the prepared publicity matter by the trade press.

Prize Offered for McCoy Film Titles

Los Angeles, March 20.

Metro-Goldwyn-Mayer's salesmen have been protesting that they have not been given the right selling titles for the Tim McCoy picture. The studio officials are now offering a $100 cash prize to the exchange salesmen of the company for a title that will fit the first of the McCoy pictures on the 1928-29 program.

If the title is a satisfactory one, the organization will continue to offer prizes to the sales organization for suitable titles for pictures which are in production under tentative titles that may not mean anything to the box office.

Benchley's "Treasurer's" No K.O. for Fox Auditors

Robert Benchley's Movietone will go on with "The Street Angel," Fox, when that special opens at the Globe, New York.

Benchley's Movietone short is his "Treasurer's Report," considered too sophisticated for "Mother Machree," as first intended.

The Movietone was given a private showing at the Fox projection rooms. All the executives in the finance department who attended never broke a smile and thought that it ought to be junked, but the publicity men assured them it was extremely funny.

"ANGEL" AT CARTHAY CIRCLE

Los Angeles, March 20.

"Four Sons" finishes at the Carthay Circle April 8 and will be followed by another Fox picture, "The Street Angel."

Federal Trade Finds No Haste in Distribs' Replies

Washington, March 20.

Things are not working out as rapidly as the Federal Trade Commission hoped in that body's wholesale move against the picture industry on block booking since Paramount was advised that court action would be brought to seek enforcement of the order to cease and desist selling pictures under that method.

Companies are apparently not getting excited or expressing any eagerness to appear before the board of review of the commission, in secret session, on their respective selling policies.

Replies are drifting in slowly with the commission forced to assign them hearing dates in the order of receipt along with all other cases of a like nature.

It is not believed here, that this tardiness in forwarding individual replies will change the distributors' reported plan to have the legal staff of the Hays organization doing the "appearing" in each instance.

Provincial Exhibs Combine

London, March 10.

Two branches of the exhibitors' association, in Sussex and Hampshire, have started local booking circuit. The action results from the failure of the national booking circuit to come through.

Such procedure will only happen in few places, but it will affect the future policy of either Gaumot-Britsh or the Gibbons-Szarvasy combine, probably the former, as Gaumont has product and may link with the local circuits to make a stronger showing in competition with Provincial Cinematograph Theatres.

The Gibbons-Szarvasy group is now closing a deal for five big Scottish halls at a price reported around $1,000,000.

Rayart's Slogan

Rayart has coined the expression, "the box office 20" as billing for their 1928-29 product.

Mae Busch, Edith Roberts and Henry B. Walthall are newcomers to their list of stars which includes Gladys Brockwell, Tom Santschi, Jason Robards, Lila Lee and Al St. John.

Harry J. Brown, formerly with First National, joins Scott Pembroke and Duke Worne as Rayart's corps of directors under the general supervision of Trem Carr. Charles A. ("Buddy") Post, former screen actor, has been appointed production manager at the Metropolitan Studios, Hollywood, where future Rayart pictures will be made.

No westerns will be produced. Two years ago Rayart had five cowboy stars, reducing that number this year to one and now eliminating the horse operas entirely.

Cowan May Move Up

James A. Cowan, head of the Publix presentation production department, is being discussed as general manager for the Publix circuit under Sam Dembow. If approved, this will be a new position, the work entailing part of Dembow's duties.

If Cowan is appointed general manager, Milton Feld or Jack Partington will probably head the Publix production department, according to the general impression among other Publix producers.

FILM RENTAL SUIT

Sioux City, Ia., March 20.

The A. H. Blank Enterprises, Des Moines, Ia., last week secured judgment for $1,865 against Morris Smith on its claim of $2,140 claimed due on film rentals.

Smith formerly operated the Tivoli, Royal and Hipp theatres here, and had a two-year contract, dated May, 1925. A year later Smith terminated the contract, claiming that the Blanks were advertising and booking films in houses other than those he operated.

At that time he owed $3,190 upon which he subsequently paid $1,059, the booking concern bringing suit for the remainder.

2 FOX'S REGULAR RELEASES

Two pictures anticipated as "specials" in the Fox home office because of money and time put in them will not be road showed. They are "Honor Bound" and "Hangman's House," and will be generally released on April 15 and 29, respectively.

Navy's B. & K.

Chicago, March 20.

Balaban & Katz have supplied the local Navy recruiting office with a stack of one sheets announcing that Al Kvale, band leader at the B. & K. Norshore theatre, was fitted for his present position by previous service in the Navy. "Come and see him," the posters coyly add.

Local recruiting office is using these ads in place of the regular enlistment posters.

MOE KERMAN HELD

$15,000 Bail Demanded on Stolen "Streets of Sorrow" Charge

Charged with the larceny of a picture film entitled "Streets of Sorrow," valued at $15,000, Moe Kerman, 33, projection manager of the Broadmoor Hotel, 102d street and Broadway, was held in $15,000 bail by Magistrate Simpson in the Tombs Court for a hearing next Thursday. The complainant against Kerman is Syman Gould, importer of 500 5th avenue.

According to the complaint, the film, claimed to be the property of the Sofar Films, foreign corporation who Gould represents in this country, was turned over to Kerman on Sept. 9 last for the purpose of having prints of it made in the Komp Laboratory at 1600 Broadway.

Gould alleges that Kerman cut or caused to be cut 5,585 feet of the film and left the remainder at the laboratory. What remained of the film, Gould claims, is worthless. In defense, Kerman claims he is the real owner of the entire film. He furnished bail.

1st Nat'l Drops Salesmen

Seasonal cuts in the First National sales force were made Saturday when from 20 to 25 men were released.

This is in line with the usual proceedings at this time of the year since the organization does not care to bear costs of members of the sales staff whom they do not intend to keep.

The cut, according to Ned Depinet, First National sales manager, is not permanent, as more men are taken on later in the season following the annual shakeup.

San Francisco, March 20.

Branch exchange manager Charles Muehlman, First National, on instructions from home offices, has let out two of the four salesmen working out of the San Francisco office.

U's Sales Forces Shift

A shifting of forces in the Universal sales department has been announced by Lou B. Metzger. The realignment was brought about by changing conditions.

Earl Kramer, formerly eastern sales director, has become general manager of the New York exchange. Morris Joseph, who came to New York a few months ago from New Haven to take over the exchange, will return to New Haven.

Ted Schlanger, formerly manager of short subjects, will become U's eastern sales director. Schlanger's post will be taken by Ben Y. Cammack, formerly Atlanta branch manager.

Other shifts in the rearrangement include Lew Abrams of the New Haven exchange becoming St. Louis manager, following the resignation of M. Gottlieb, and Harry Millstein, Salt Lake City exchange, shifted to Minneapolis, following the resignation of Mark Ross.

The Salt Lake City exchange will be filled by A. W. Hartford, salesman.

Boy Singers in Brooklyn

Appearing this week at the Rialto an A. H. Schwartz, Brooklyn, N. Y., picture house, are the Crusade Union Boy Singers, headed by Ben Yost, student at Erasmus Hall High School in the neighborhood. It is the first time the Rialto has played a stage attraction. It is a small house, although its nearby Albemarle, also a Schwartz holding, has had stage presentations off and on.

The Rev. H. E. K. Whitney, of Brooklyn, who has traveled the country with different groups of juvenile male singers, will conduct the choir of 16.

Minn. Wondering Over New 4,200-Seat Minnesota

Minneapolis, March 20.

All Minneapolis theatre owners are awaiting with trembling the opening March 24 of the new 4,200-seat F. & R.-Publix theatre, Minnesota, in a town already heavily over-seated and where business has been none too good for several years. General feeling is that every other showhouse, including the ,900-seat Hennepin-Orpheum, 2,500-seat Garrick, will feel it financially until after the novelty of the new theatre has worn off.

In size and magnificence the Minnesota will greatly excel any other theatre in this part of the country. It is heralded as the fifth largest in the United States. Local showmen cannot comprehend how any sort of a theatrical enterprise having an overhead of from $20,000 to $25,000 weekly can get by in the sort of show town that Minneapolis has proved itself to be. It has been pointed out that the Minnesota cannot operate for much less than $20,000 and that there hasn't been much more than that total amount of business available here on an average for the 52 weeks in the year.

A publicity and exploitation campaign mapped out by Ben Ferriss, head of the F. & R. publicity department, in conjunction with H. D. Finkelstein and Eddie Ruben, has had the entire Northwest agog over the impending opening for more than a month. In scope and comprehensiveness the campaign has far outdone anything of the sort the city ever has known. Among other things, a hot fight has been precipitated by the F. & R. publicity forces in the city council, with much resultant publicity, by a move to have the name of the street on which the theatre is located changed from La Salle to Minnesota avenue.

Publix has sent Ed Smith here to manage the new house. He has been manager of a chain of houses in Honolulu and before that managed the Granada theatre in San Francisco. He arrived last week, taking up his new duties immediately.

Eddie Gallinagh of the F. & R. publicity staff has been assigned to handle the publicity for the Minnesota and already has effected a number of nifty tie-ups. He induced Mayor George E. Leach to proclaim the week of the theatre's opening Diamond Jubilee Movie Week as part of the city's present diamond jubilee celebration.

A private opening of the theatre on March 23 will be an invitation affair, but the full performance will be given. Opening picture will be "Sporting Goods," starring Richard Dix, former Twin Cityite. Publix unit, "Treasure Ships," will be on the bill.

FOREIGN PROS

(Continued from page 3)

by the authorities and Mishka and Igmagowski were lodged in the federal jail. Mishka is out under bond as a witness against his brother, while Igmagowski will be deported.

An unfortunate feature of the case was a preliminary charge of perjury against Mishka. Though temporarily dropped, it is said the accusation may be revived after the Igmagowski matter is disposed of.

For Foreigners

Foreign professionals in the United States on temporary visits for business or pleasure should make application to Commissioner General of Immigration in Washington for permit to enter Canada to play engagement and then return to the U. S.

General policy, however, of department has been in the past to not insist upon this application from bonafide established foreign professionals, with discretion in the matter being placed with the various port immigration authorities.

It is suggested that all professionals consult with the Commissioner of Immigration at port where they intend to go into Canada as to applying for a permit before crossing or in other words, be certain everything is all right before leaving U. S.

Due to recent modification of the regulation in re the $100 tourists' allotment, no attempt should be made to transport merchandise before inquiry into the legality of the amount.

With the request, Mr. Zurbrick explains that a broader knowledge of immigration law by show people would be an aid to both themselves and the authorities.

REVISED STANDARD CONTRACT FORM ACCEPTED AND APPROVED BY ACTORS-PRODUCERS—ARBITRATION; NEW

Los Angeles, March 20.

Revision of the standard contract for picture players has been made by the committee of producers and actors who originally drafted the contract through the Academy of Motion Picture Arts and Sciences. Changes were made by the committee after various phrasing and clauses of the original contract had been attacked, when the full contract was published by Variety in December.

Officials of Equity in New York stated the contract inequitable for the artist and that it was worded to the advantage of the producer. Certain supposed defects in the contract were pointed out by Equity, which declared the contract as drawn was practically worthless. Academy officials resented the broadside from Equity and the committee which originally drafted it was instructed to revise it so that no misinterpretation could be placed upon any individual clause or the contract in its entirety. This committee consisted of B. P. Schulberg and M. C. Levee representing the producers, and Conrad Nagel and Hallam Cooley for the players.

The revised contract as prepared by the committee has been officially adopted by the Board of Directors of the Academy. It will replace the old forms in all studios immediately.

Changes

Changes in the new contract clearly define the following points so no misinterpretations can be placed on certain individual clauses. The most important are:

An artist is engaged for a minimum of one week.

If a player is called back for retakes on a picture and is working for another producer at the time, he will cooperate in making the necessary retakes in the time he has available. He will be paid for this work pro-rata of the salary he received when working in the picture originally.

"All studio rules and regulations" which are to be abided by, are toned down to "all reasonable rules and regulations of the producer."

Producer liability to players in case of illness of any cast member or the director of the picture is clearly defined as salary up to time producer notifies player of picture's discontinuance, plus an additional week's salary.

Wardrobe to be furnished to the artist is now phrased "reasonably necessary" instead of "in the judgment of the producer."

If an actor's services are terminated before completion of part in a picture for any cause, the player receives salary to time of notice, plus one week's additional compensation.

In defining actor's time before the camera, the new contract specifies "on call" for work is the same as if actually working.

A new paragraph has been inserted providing for arbitration of any disputes between actor and producer over the contract. All disputes are to be referred to the Academy of Motion Picture Arts and Sciences for arbitration by either party.

The revised contract in full follows:

Standard Form Artist's Contract

CONTINUOUS EMPLOYMENT—WEEKLY BASIS
ONE WEEK MINIMUM EMPLOYMENT
(All words in Italics in this contract are new)

AGREEMENT, made this ..... day of ....., 192.., between ..... (hereinafter called "producer") and ..... (hereinafter called "artist").

1. The producer hereby engages the artist to render services as such in the character of ..... in the motion picture the working title of which is now "....." at a salary of ..... Dollars ($.....) per week. The artist accepts said engagement upon the terms herein specified.

2. The employment herein shall begin on or about the ..... day of ....., 19..., and shall continue thereafter *for a minimum of one (1) week and* until the completion of the photographing of said character. If after the expiration of the term hereof the producer should desire the services of the artist in making retakes or in taking added scenes, or in making any change or changes in said photoplay, the artist agrees to render such services in connection therewith as and when the producer may request, *unless the artist is otherwise employed, but if otherwise employed the artist will co-operate to the fullest extent in the photographing of such retakes. Services in connection with retakes shall* be at the same rate of compensation and upon the same terms as provided for herein, said compensation to be paid only for the days on which the artist is actually so employed. The phrase "on or about" as hereinabove use shall allow a latitude of forty-eight (48) hours (exclusive of Sundays and holidays) either prior to or after the date hereinabove specified as the commencement of the term hereof; it being agreed that the exact date for the commencement of the term hereof is to be specified by the producer and is to be not earlier than forty-eight (48) hours before the date hereinabove specified, nor later than forty-eight (48) hours after the date hereinabove specified (exclusive of Sundays and holidays). The term "character" as used in this agreement shall be deemed to refer to said character as now written and/or as it may from time to time hereafter be rewritten and/or lengthened and/or shortened by the producer in the exercise of its sole discretion and judgment.

3. The artist agrees to be prompt in appearing for work as required by the producer, to perform the required services hereunder in a conscientious and painstaking manner, and to abide by *all reasonable rules and regulations of the producer covering the same.* The artist agrees that the producer shall have the right to use and give publicity to the artist's name and likeness, photographic or otherwise, in connection with the distribution and exploitation of the picture hereinbefore mentioned, and to authorize distributors and exhibitors so to do. The producer shall have the exclusive right to the services of the artist during the term hereof, and the artist agrees that during the term hereof the artist will not render any services of any kind to or for any person, firm, or corporation other than the producer without first obtaining the express written consent of the producer. The producer shall have the right to photograph and reproduce any and all of the artist's act, poses, plays, and appearances of any and all kinds during the term hereof, and to distribute and exploit the same. **(The italicized portion of this sentence takes the place of the following language: "the reasonable rules and regulations covering the same including all studio rules and regulations of the producer.")**

4. Where the services of the artist are required to be performed outside of the city of Los Angeles or its environs, the producer shall transport the artist and the reasonable personal baggage of the artist, and pay all necessary traveling expenses, including reasonable charges for board and lodging.

5. If the production of said photoplay be necessarily prevented, suspended, or postponed during the course of production, by reason of fire, accident, strike, riot, act of God, or of the public enemy, executive, or judicial order, no salary need be paid the artist for the first week's prevention, suspension, or postponement. If the production of said photoplay be prevented, suspended, or postponed by reason of the illness of any other member of the cast or of the director, full salary shall be paid the artist for the first week's prevention, suspension, or postponement. It shall be the duty of the producer during the first week of any prevention, suspension, or postponement to notify the artist in writing whether the producer will entirely discontinue the production or further suspend or postpone it, and in the latter event the producer shall pay the artist half salary during such further suspended or postponed period. At the end of five (5) weeks from the date on which the producer has stopped production the artist may terminate this employment if the artist so elects, unless the producer continues thereafter to pay the artist full weekly compensation. If the production of said photoplay is prevented, suspended, or postponed as hereinabove in this paragraph provided, then and in that event the producer may terminate this employment at any time after the commencement of such prevention, suspension, or postponement. If the producer elect to terminate this employment by reason of the illness of any other member of the cast or of the director, then the producer shall be obligated to pay the artist such balance, if any, as is then unpaid for services theretofore rendered by the artist, and also one week's compensation, upon the payment of which the producer shall be discharged of and from all liability whatsoever hereunder. If such termination be based on the happening of any other cause hereinabove in this paragraph set forth, then the producer shall be obligated to pay the artist only such balance, if any, as is then unpaid for services theretofore rendered by the artist, and upon the payment of which unpaid balance only the producer shall be discharged of and from all liability whatsoever hereunder. **(This sentence formerly contained the following language: "or any of them, in the photoplay hereinabove referred to and/or in any other photoplay and/or otherwise, as the producer may desire.")**

6. The producer agrees to furnish all modern wardrobe and wearing artist apparel *reasonably* necessary for the portrayal of said character; it being agreed, however, that should so-called "character" or "period" costumes be required the producer shall supply the same. Any loss of or damage to costumes, wardrobe, and other property furnished by the artist necessarily arising through the performance of the artist's services, or through lack of due care on the part of the producer, shall be paid for by the producer to the artist. All costumes, wardrobe, and other property furnished by the producer shall belong to the producer and be returned promptly to it, and any loss or damage thereto arising through lack of due care on the part of the artist, or not necessarily arising through the performance of the artist's services, shall be paid for by the artist to the producer. Any loss of or damage to wardrobe, for which either party hereto may be liable, shall be computed on the basis of depreciation schedules to be furnished from time to time by the American Appraisal Company. **(The language of this paragraph has been entirely changed so as to provide for the payment of accrued earned salary plus one week's compensation in the event of the termination of artist's employment on account of illness of any other member of the cast or of the director. The words "in the judgment of the producer" have been omitted.)**

7. The producer may terminate the artist's employment at any time, either prior to the commencement of production of said photoplay or during the course of production; provided, however, that if the producer elect to terminate the artist's employment hereunder more than thirty (30) days perior to the starting date hereinabove in paragraph 2 specified, then and in that event the producer shall be free from all liability of every kind whatsoever; but provided further that if the producer elect to terminate the artist's employment hereunder at any time within thirty (30) days prior to said starting date, or at any time thereafter, or during the course of production of said photoplay, the producer shall be obligated to pay the artist such balance, if any, as is then unpaid for services theretofore rendered by the artist, and also one week's compensation, upon the payment of which the producer shall be discharged of and from all liability whatsoever hereunder, *subject, however, to the provisions of paragraph 5 hereof.* **(The italicized insert takes the place of the last sentence of paragraph 7 of the former contract, which is no longer applicable on account of the change in paragraph 5.)**

8. If during the first or last week of the artist's employment hereunder the artist shall have actually appeared before the camera *or been on call* less than six (6) full days, then the artist's salary for such week shall be prorated, and for this purpose one day's salary shall be one-sixth (1/6) of the weekly rate. If the services of the artist at the commencement of the term hereof are to be rendered at a place which can be reached from the producer's studio within twenty-four (24) hours of travel by ordinary means of transportation, then and in that event compensation shall not begin to accrue to the artist until the artist's first appearance before the camera at such place *or until the artist is first put on call at such place;* provided, however, that in any event compensation must commence to accrue to the artist not later than forty-eight (48) hours after such place has been reached; and compensation shall accrue to the artist during the time reasonably required to return the artist to Los Angeles. If the services of the artist at the commencement of the term hereof are to be rendered at a place which cannot be reached from the producer's studio within twenty-four (24) hours of travel by ordinary means shall of transportation, then and in that event compensation shall not commence to accrue to the artist during such travel period and prior to the artist's first appearance before the camera at such place, *or prior to the time when artist is first put on call at such place;* provided, however, that in any event compensation must commence to accrue to the artist not later than forty-eight (48) hours after such place has been shall reached; and compensation shall not accrue to the artist during the time reasonably required to return the artist to Los Angeles. The producer need pay no salary during any period that the artist is incapacitated, by illness or otherwise, from performing the required services hereunder, and in the event of such illness or incapacity the producer, at its option, may terminate this employment without further liability. A week shall be deemed to start on ..... and end on the succeeding ..... If during such week the artist shall have actually appeared before the camera *or been on call* six (6) days or less, including Sunday, the artist shall not be entitled to additional compensation for services rendered on Sunday. If, however, during such week the artist shall have actually appeared before the camera *or been on call* on each day, the artist shall receive one day's additional compensation for the services rendered by the artist on Sunday, and for this purpose, also, one day's salary shall be one-sixth (1/6) of the weekly rate. Compensation to the artist hereunder shall be payable on ..... for services rendered up to and including the preceding .....

9. All notices which the producer is required or may desire to give to the artist may be given either by mailing the same addressed to the artist at ....., Los Angeles, California, or such notice may be given to the artist personally, either orally or in writing.

10. The artist must keep the producer's casting office or the assistant director of said photoplay advised as to where the artist may be reached by phone without unreasonable delay. **(This takes the place of the former paragraph 10, which read as follows: "The artist must advise the producer's casting office each day as to where the artist may be reached by phone at all hours of the day and night.")**

11. Should any dispute arise between the parties hereto with reference to this contract or the employment herein provided for, such dispute may be referred to the Academy of Motion Picture Arts and Sciences, by either party hereto. **(This entire paragraph is new, and no similar provision existed in the former contract.)**

IN WITNESS WHEREOF the parties hereto have executed this agreement the day and year first above written.

.....
(Producer)

By .....

.....
(Artist)

This contract has been accepted by the producers' and actors' branches and approved and ratified by the board of directors of the Academy of Motion Picture Arts and Sciences.

N. Y. CENSOR REPEAL LOST

Albany, N. Y., March 20.

An attempt to abolish state censorship of motion pictures, urged year after year by Governor Smith in his annual message, was lost last week, when the assembly by a party vote defeated the bill of Assemblyman Irwin Steingut, Democrat, of Brooklyn, repealing the censorship law.

The measure received the support of the Democratic members.

ROCKETS AT ROXY'S INDEF.

S. L. Rothafel thinks so well of Russell E. Markert's Rockets that two Markert dance troupes of 16 girls each will be a staff feature of the presentation programs starting April 5. This necessitated Irving Starr, Markert's agent, cancelling Stanley bookings for the second troupe, which commenced at the Mark Strand, New York, the week before.

Markert, who did the "Rain or Shine" dances will do likewise for the new "Vanities."

SCREEN'S NEW NOVELTY

(Continued from page 9)

handling all $2 showings of "Trail" for the producing company. Eight or 10 road shows of this picture will start out in September.

Despite "Trail's" running time of two hours, the effect is used but twice for a total flash of less than a full minute, being employed to emphasize but two spectacular scenes. It took the M-G technicians and McCarthy three weeks to work out and synchronize the mechanics of the illusion at an estimated cost of $20,000.

One belief is that all future pictures containing spectacular footage will, of necessity, use this device. Besides Fantom Screen's contribution to the theatre presentation end it is also pointed out that hereafter directors making big scenes will be able to plan the actual "shooting" with this display in mind, knowing that the projection effect will give such passages their maximum screen value. This may call into use extra wide angle lenses on the camera as well as the special projector.

Big Back Stage Staff

Although Paramount and "Old Ironsides" are generally considered the medium through which the oversized screen was introduced (taking up the entire proscenium opening) it is said that the initial magnified moving picture effect was used, if elementary, for "The Great Train Robbery," also generally acknowledged the film industry's first full length feature.

McCarthy's presentation of "Trail" at the Astor lists about 30 men back stage, including his original signal system which held 12 switches on the inaugural board for "The Birth of A Nation," but which has now grown to 36, eight booth operators, 36 musicians in the pit and an organist, the theatre's console being moved into a side stage box for this showing. The personnel rates with many a musical comedy.

All road shows of "Trail of '98" are to carry Fantom Screen, the device to be made portable. The Astor's equipment is permanent. Its construction is not adaptable to the regular deluxe picture houses at this time, although this is a future possibility.

"Wings'" $10,000 Units

"Wings," as handled and staged by the Paramount road show department, costs $10,000 for every unit outfitted. It travels with 47 pieces of baggage, an increase of about 40 pieces over the usual amount of paraphernalia carried by a cinema road show.

The extra baggage is necessitated by the effects and sound devices used with the picture. A three-kilowatt motor generator is part of the excess equipment.

Where formerly a picture road show arrived in a can, a brief case and a couple of crates and required no more than two hours to set up, "Wings" needs from five to seven hours to set up and equally long to strike. Recently one of the units closing in Kansas City on Saturday night and due to open Sunday in Denver had to postpone the opening until Monday because of insufficient time to set.

8 Prints on Road

There will be eight prints of "Wings" on the road during April. Road show dates up to June, 1929, are tentatively set. The picture will not be available for general release probably until September, 1929.

Paramount's road show department is sending one unit from Chicago west to San Francisco and back again. This is a departure from former methods of operating. Heretofore the practice has been to send a print west, have someone organize there and cover the coast territory. It is felt that this system has its drawbacks, as the home office has only a very hazy idea as to the way such coast-originating units are handled.

KATZ WEST FOR PREMIER

Sam Katz leaves New York today (Wednesday) for Minneapolis to attend the opening of the new 4,100-seat Minnesota Friday, March 24.

Eugene Zukor and Sam Dembow will be present for the premiere on their way back from the west.

Dembow may not return to New York until early next month.

Two Houses Burned in Plattsburgh

Plattsburgh, N. Y., March 20.

Fire Saturday morning destroyed the Plattsburgh theatre and Clinton theatre buildings, with an estimated damage of $350,000. The Plattsburgh theatre building was the tallest structure here. Clinton has been closed for three years.

INSIDE STUFF—PICTURES

When "Drums of Love" comes back to Broadway at the Rialto, following "Legion of the Condmned," it will be in 8,300 feet and with a changed ending. The cut is 2,500 feet under what the picture ran when at the Liberty for $2.

New finish has the court clown (Tully Marshal) killing the ruling duke (Lionel Barrymore) with the latter forgiving his wife (Mary Philbin) and his younger brother (Don Alvarado) for their infidelity just before he dies. D. W. Griffith shot the remake since returning to the coast.

It is understood the New York film critics may be asked to again review the picture in its reduced and changed form.

Professional cameramen engaged in the coast studios and organized into their own "open shop" body, has taken cognizance of the growing number of amateur makers of movies by means of the new motion photograph devices on the market. Partly because there is no help for it, they proposed to cooperate with the development of the amateur and and as a first move to that end proposed to seek subscribers among the amateurs for the society's own publication by advertising in the 16mm fan magazines.

The coast organization has dispatched its executive secretary, Joseph A. Dubray, upon a tour of the eastern electric equipment makers' factories for a study of the new incandescent lighting models and to get from the makers, such as General Electric and Westinghouse (going into the field), the newest data on the subject. He is registered at the Hotel Astor during his stay in New York, probably being there until Sunday (March 25.)

Mr. Dubray said this week that the cameramen hope to capitalize the amateur movie vogue, feeling that the more amateurs there are the more good professional camera work will be appreciated on the screen, all going to the upbuilding of public good will for the professionals who achieve high standards in their technical work. A cameraman who could command a following of amateurs would be able to name his own value to the producer, is the way the professionals figure it, regarding any danger from a flood of seekers after professional jobs as too remote to worry about.

Joe Kennedy reached Los Angeles Monday of last week, but until Sunday, 18th, it was reported to New York he had not met Cecil DeMille. The same account stated that if both were standing on their dignity waiting for the other to call, the deadlock might continue indefinitely.

Speculation is running as to how far Fox will go as a circuit builder. Several adding angles to the Fox chain are seen in perspective, without any negotiations started. It's mostly dope of the possibilities.

That Fox as a producer and exhibitor is being closely watched by the other large chain operators, also producers, goes without saying. Fox's position as a producer and exhibitor is unique. Always an independent in spirit and action, it's quite probable William Fox sees his future better than anyone else. He easily might become the mighty independent in pictures for all time. If this is what is perturbing the other chain holders, there is good cause.

As a producer Fox has been suffering, mostly under low rentals for his fast growing superior picture product. When the Fox rentals catch up with the Fox film output, and not necessarily through the increased theatre holdings Fox has acquired, there will be much more satisfaction in the Fox producing organization.

Fox's present chain of houses, however, are a decided and substantial background for Fox pictures. At one time Fox was limited to almost his own circuit, then comparatively small and all east of Ohio, for picture support. So much so that Fox in those days had to produce with his own rentals only to be figured upon for real return. In many sections Fox's pictures, regardless of merit, were pushed into the grinds and never got a break in the regular houses.

Slowly forging ahead at first and more recently much swifter, Fox has forced attention upon his program features, without the many Fox specials that have drawn so much trade attention. That in a way likely accounts for William Fox's attitude of sticking to those showmen who stuck to him when he needed them. Now they may need him.

And perhaps it's not wholly as an independent exhibitor that his competitors view Fox with so much concern, for Fox must have them thinking both ways.

New York, March 15.

Editor Variety.

In your issue of March 7, you stated in the "Inside Stuff on Pictures" column that:

"Pete Harrison was mentioned during the Brookhart Bill hearing last week in Washington."

"During the hearings Leo Brecher, an exhibitor in charge of Plaza theatre at Madison avenue and 58th street, New York, and Charles C. Pettijohn, chief of the legal staff of the Hays organization, stated, for the record, that 'Pete Harrison's reports are controlled by the producers'."

It was not Leo Brecher nor Charlie Pettijohn who said that I was "controlled by the producers; it was P. J. Wood, secretary of the Ohio M. P. T. O., while on the stand testifying for the independent exhibitors; and he made this statement in a spirit of fun.

The statement by Mr. Brecher, "I do not think the committee is interested in the facetious side of it," should give a 10-year-old, let alone your Washington correspondent, an understanding that the whole thing was ironical, and as such it meant just the opposite of what was said.

Your correspondent failed to state that Mr. Brecher said: "He is not popular with the producers," meaning me, Pettijohn retorting, "Me in particular," meaning that I was not popular with him at all.

The Senate is supposed to be a serious body, and the Senators serious men. The stenographers, therefore, do not record the mood of the speaker. Consequently all statements appear in cold print—serious. This your correspondent knows, or ought to know; he has attended so many senate committee hearings that he couldn't help knowing it. His failure, therefore, to make it clear that everything that was said about me was in "kidding" cannot be excused.

Variety said: "Such a statement might call for a reply from Mr. Harrison, who can make it in his own paper." You, as publisher, know that there are many persons who read Variety but not Harrison's Reports. As a result, any correction of your statement that I might make in Harrison's Reports will not reach all your subscribers. For instance, there are many newspaper men who read Variety and copy from it that do not read Harrison's Reports. To them, your article makes me appear as if I were controlled by the producers, and perhaps will continue to think so unless they are set right. *P. S. Harrison.*

(As long as Mr. Harrison is content to accept the "facetious" explanation, no occasion arises for anyone else to worry. But the facts are that Mr. Harrison was not present when the misleading comments upon his paper were made; that they were uttered before a senatorial committee with an audience; that if anyone at all appreciated they were "facetious" it could have been only the picture people present, and that facetiousness without design is seldom attempted before an august assemblage.)

Silver Eagle Productions, makers of a five-reel picture in Valoise, N. Y., last summer, has been reorganized with the present management reported to have acquired the name, good will, and assets of the former company for around $50, the amount owed to a laboratory on the print of the unfinished picture.

When, if, and how the picture will be released is not mentioned.

There is a belief among New York and Brooklyn picture operators that Harry Hoffman, the former Staten Island film operator, now on trial for the murder of Mrs. Maude Bauer on a lonely S. I. road March 25, 1924, will be acquitted or obtain a mistrial.

Hoffman was convicted of second degree murder and served four years in Sing Sing but was granted a new trial by the Supreme Court. He is altogether a different man in appearance than when first placed on trial. He has lost so much weight witnesses at both trial were amazed at the change in him.

Hoffman was a member of the Brooklyn m. p. operators' union. For his first trial the money for the lawyers was raised among brother operators. His present trial is also said to be financed by subscription among union m. p. o. Former Judge Leonard Snitken is Hoffman's lawyer.

Los Angeles flood "shots" for Fox, M-G-M and Paramount newsreels arrived in New York on Friday in the same aeroplane from Chicago. The prints came by air mail.

Newsreel editors are not chartering aeroplanes for special deliveries with the same liberality as formerly. One of the reasons was explained recently by a newsreel executive. Telling the trouble and expense his company went to for special New York delivery, mention was made of American marines in China. It cost thousands of dollars to get a special on the subject while it was "hot." One of the big Broadway de luxe houses held it in the projection room three days before using it.

After announcing some weeks ago that Ruth Elder's screen tests did not warrant placing the aviatrix under contract, Paramount will use her in "Glorifying the American Girl."

Flo Ziegfeld met Miss Elder recently in Boston and it is understood he suggested to Paramount that she would fit into the proposed glorification.

With Roy Pommeroy, Paramount chief technician, collaborating with the General Electric Company, Famous' talkie device is not expected to be in workable shape until another six months.

Fritz Tidden, personal representative for Clarence Brown, has a small part in "Trail of '98," as a gambler. Brown insisted upon having him in the picture claiming that Tidden, one of Hollywood's deadliest poker players, knew how to deal cards and that he (Brown) could not entrust so important a detail to anyone not having the professional technique.

Great States theatres (Publix subsidiary) in Illinois latest innovation is the equipping of each Great States theatre with a picture camera and the training of some member of the staff in its operation.

Tie-up is then effected with the papers in each town whereby the city editor phones the theatre on important local news events. The theatre shoots its camera man out to the event, makes the picture, and ships the negative to Chicago where it is assembled and then shown in all Great States theatres. Financing of the film may be aided by occassional commercial shots worked in connection with news events.

While on the Continent during her present visit, Blanche Sweet informed newspaper men that she intended making a film version of Arlen's "Green Hat" and that her husband, Micky Neilan, will direct it. Neilan and Al Woods, who controls the play's picture rights, will jointly produce, said Miss Sweet, and in England. Speaking to the interviewers abroad, Miss Sweet said that though Will Hays had banned "The Green Hat" in America, his supervision of stories for pictures did not extend beyond America. She mentioned "Rain" as made by United Artists for Gloria Swanson and called "Sadie Thompson" for the screen.

It is said that of the rental contracts made by Metro-Goldwyn-Mayer for this season, running to an unusually large number of millions, that Nick Schenck, president of Loew's, put through over 25 per cent of them in person.

A young Hollywood shelk is parading about the town made up like Gilbert Roland and looks the part. One day he was mistaken by a man who addressed him as Mr. Roland. The wouldbe actor became very indignant and declared he was not Gilbert Roland, but a much better actor if he could ge the opportunity.

Producing newsreels for distribution by two rival companies is turning out to be a tougher job than William R. Hearst ever anticipated. Not only is the negative for each company up several thousand dollars more per week then planned but Hearst has been the butt of charges of partiality.

Home office executives at Universal only recently held conferences during which they breathed that Hearst was handing the cream to M-G-M, while just a few weeks ago Fred Quimby had something of a like nature to say of the material coming under the lion trade mark.

The Hearst newsreel situation has shaved itself down to the fine point which Edgar Hattrick, chief of both newsreels, will thresh out with Carl Laemmle before he swings back to New York. When Hattrick returns from the coast he will have with him either a five-year contract providing for a complete readjustment with Universal, or else International will go in the open market for a distributor who will comply with the terms.

International's net profits during 1927, it is said, did not reach $20,000.

It's expected in the inside picture rounds that United Artists within a comparatively early date will pass its new theatres in Chicago and Detroit over to Balaban & Katz for operation. This would give B. & K. the U. A. in Chicago and the U. A., Detroit, under the Kunsky wing. It looks like a logical solution, says the picture dopers, making the local film situation more easily handled at both points, for each of the firms.

Paramount and Metro-Goldwyn-Mayer are reported holding over exhibitors wanting their regular program or special features, the unexpressed fear that if the exhibs do not at the same time buy the shorts and news reels of either, neither will sell the features desired.

One exhibitor going through this experience with both organizations states that after he had declined to buy the shorts and walked out, he was sometime later approached by a salesman from each producer who offered him what he wanted of the respective lists, without ifs or ands.

Reports have been spreading throughout the season that Par and M-G-M were plugging their new short departments by a somewhat similar method, but the first authentic report of it comes from the exhib quoted.

Neither Par or M-G-M is reported as enthusiastic over the results disclosed by their shorts, either on the outgo or income from them.

Malcolm Stuart Boylan, title editor for Fox on the Coast, has political aspirations. He is desirous of becoming a councilman. Just how he will be able to devote his time to public affairs and title writing is a matter of conjecture. City Council in Los Angeles meets every day from four to six hours, and title editors are required to be in the studios during the time the council meets.

Bank accounts of many members of the coast film colony have been substantially increased through the sensational rise in the market price of Bancitaly Corporation.

A number of film executives, actors and directors got on the band wagon when the stock was quoted at $100, and have bought on the rise up to the present price of around 175. The number of film people buying the stock increased as it went up, and it is claimed that many millions of picture money are now invested in the bank stock.

Several film producers have tried during the past year to obtain cooperation of the New York Police Department for production of a picture glorifying the copper. Each application was turned down cold. No influence could reverse the decision. A few months ago, a Pathe official in New York was asked to apply for cooperation but found himself against a stone wall. He made one last try without success, but as he was leaving was informed that the only director who ever had an

(Continued on page 31)

Woodhull Slips in Some Personal Publicity

R. F. Woodhull, an exhibitor without a theatre and president of the Motion Picture Theatre Owners of America, an organization which none of the state exhibitor organizations recognize sufficiently to pay dues to steadily, has protested to the film industry at large against big radio program hookups generally and the United Artists exploitation stunt especially.

Jos. M. Schenck, president of United Artists, has wired Woodhull that his complaint will receive consideration but that the radio hookup with Dodge Bros., costing the automobile people $50,000 in actors' salaries for one hour, will go through as scheduled on March 29 over 55 stations.

Woodhull protested that whenever there is a special ether event theatre owners lose money. Schenck, in his wire, said that he had been under the impression that a radio tieup involving picture people would result in better business for picture houses following the night when the audience might stay home to listen in.

Schenck, financially interested in dozens of theatres throughout the country and in the Loew, Publix and United Artists circuits, has humbly accepted the reprimand from the non-theatre owning theatre operator and has agreed not to sanction further performances on the ether by film actors with one proviso: "If I find that exhibitors are really opposed to it." And Schenck, knowing a little about exhibition himself, should be able to judge at least as well as the M. P. T. O. A.

General concensus of opinion among the producers is that, on account of the protest from the M. P. T. O. A., there will be no more radio stunts until another producer decides to expend the time and effort to get more country-wide publicity for his pictures that could be obtained as quickly in no other way.

The United Artists radio hookup with the second Dodge Victory hour will give the following U. A. stars a plug before an audience running into the millions: Douglas Fairbanks, speaking on physical culture; Charlie Chaplin, on experiences as a comedian; John Barrymore, an oration as Hamlet; Mary Pickford, possibly on beauty culture; D. W. Griffith, master of ceremonies.

It is claimed that theatre business on the night of the first Victory hour, with Whiteman, Jolson, Rogers and Fred Stone broadcasting, was considerably affected. No tab was kept on the results of the air ballyhoo in stimulating trade following it.

Publix Taking on Vita In 9 Southern Spots

Publix is delving rather heavily into Vitaphone with five of its southern houses to be wired for the Warner Brothers product by April 16. Besides this number, four more are scheduled to get the attachment, although no installation dates have been set up to now and five already have it.

The following list makes up the Publix theatres which will have Vitaphone by the middle of next month: Empire, San Antonio, Tex.; Palace, Fort Worth, Tex.; Melba, Dallas, Tex.; Des Moines, Des Moines, and Rialto, Macon, Ga.

Added to this group are the five which already have Vita; Kirby, Houston, Tex.; Capitol, Sioux City, Ia.; Rialto, Omaha; Columbia, Davenport, Ia., and the Strand, Yonkers, N. Y.

Those Publix sites to get Vitaphone with dates indefinite are: Riviera, Knoxville, Tenn.; Imperial, Asheville, N. C.; Howard, Atlanta, Ga., and Alabama, Birmingham, Ala.

Although the Howard and Alabama are unit houses they will also play Vitaphone, using it as the Roxy, New York, does—as often and when they please.

RIESENFELD IN U. A. CHARGE

Los Angeles, March 20.

Hugo Reisenfld has assumed his new position as director general of United Artists theatres, following the transference by Joseph M. Schneck of Lou Anger from operation to handling of realty holdings.

"Uncle Tom" on Coast

Los Angeles, March 20.

"Uncle Tom's Cabin" opens at the Criterion March 28 at $1.50 top.

SAPIRO HOPS ON CHANCE TO LET FILM BOARDS KNOW HOW HE SEES THEM

Notifies Film Board and Exchanges Legal Action Would Follow If Exchanges Insisted Upon $1,000 Cash Deposits From Gros & Noble—Firm Had Not Complied With Award by Film Board to One Exchange—All Exchanges Made Demand, but Later Withdrew, After Sapiro's Notification

Powers of the Film Boards of Trade, operated by the Hays organization, over independent exhibitors were temporarily nullified last week by the Association of Motion Picture Exhibitors, headed by Aaron Sapiro, and may be rendered useless within a comparatively short period.

Last week Sapiro offered to take the Film Boards of Trade and sundry exchanges into the United States courts and take them apart for the benefit of judge and jury, unless they would agree to refrain from unduly molesting members of the A. M. P. E.

The case involved Gros & Noble, exhibitors, who had defaulted on a payment to an exchange following arbitration. Immediately on learning of refusal to pay several exchanges wrote to the exhibitors demanding a deposit of $1,000 cash in advance if they were to secure any more pictures.

Sapiro wrote the Film Board of Trade and notified the exchanges that if Gros & Noble had defaulted on a payment to an exchange, that exchange had recourse to law and declared that the other exchanges had not the slightest excuse to demand heavy cash advance deposits, which would immediately result in stifing the exhibitor's finances.

Given Notice

Sapiro advised that unless the other exchanges withdrew their demands on Gros & Noble they would immediately be faced by several court actions. It is reported the advance deposits have been waived.

Film Boards of Trade, through their ability until now to cripple independent exhibitors refusing to abide by arbitration rulings, whether favorable or otherwise, have been able to force numerous settlements for producer-distributors which perhaps might have been thrown out of court.

The threat facing exhibitors that they would be refused film by all the exchanges if questioning arbitration rulings is, perhaps for the first time, called by an exhibitor organization and shown to be useless if faced with a court inquiry.

The Sapiro organization indicates that, if the Film Board of Trade as an organization, is not questioned then it is almost certain that its powers over exhibitors will be modified through systematic application of the legal searchlight, where it is considered the exhibitors are not receiving fair treatment.

Officers Elected

Monday at a meeting in the Hotel Astor officers were elected to what is more commonly known as the Sapiro organization, with Aaron Sapiro, president; J. Arthur Hirsch, vice-pres.; Lawrence Bolognino, treasurer, and H. R. Ebenstein, secretary.

Board of Directors: Samuel Berman, Leo Brecher, Bernard Grob, J. A. Hirsch, William A. Landau, Samuel Lesselbaum, Elias Mayer, Max Richter, Edward Rugoff, Henry Segal, Rudolph Sanders, Samuel Schwartz, Harry Suchman, Harman Yaffa.

The executive committee is composed of Samuel Berman, Leo Brecher, Max Richter.

Loew's Buys Out All Cleveland Partners

Cleveland, March 20.

Loew's is said to have purchased the outstanding interest of all local holders in its several theatres of this city at a quoted bulked price of $7,000,000.

Annoyance by local stockholders are said to have been the incentive for the purchase. According to the showings made by the theatres on the net complaints were heard from the localities. If the net looked off somewhat, a protest was entered against the rentals charged the theatres for pictures and other interruptions to the smooth running routine.

CHAPLIN CONTRACT O.K. DESPITE ANY DELAY

A decision was handed down by the Joint Arbitration Board of the T. O. C. C. and New York Film Board of Trade in the case of the Joelson-Suchman Circuit against United Artists wherein all the Charles Chaplain picture contracts on "The Circus" were declared valid in spite of the long delay in the production of the picture.

The case sets a precedent for all Chaplin contracts in the United States, Canada and Europe. The Board decided the Chaplin contract was valid and dismissed the complaint of the exhibitor.

The Joelson-Suchman Circuit by its attorney, Harry Suchman, contended that the Chaplin contract was canceled through the inability of the U. A. to deliver it within one year of the contract date, Aug. 4, 1926.

Attorney Louis Nizer (Phillips & Nizer), representing U. A., argued the picture must be delivered one year from its exhibition date and not from the contractual date, and that the exhibition date was set in a clause in the contract seven days after Loew's. In view of this phase Attorney Nizer averred Loew hadn't yet played the picture in the territory covered in the complaint and that the year had not yet begun to run.

The Nizer argument included proof of a fire in the Chaplin studio which held up manufacture from October to December, 1926, and also the stoppage of activities again from January to September, 1927, when the studios were locked by an injunction obtained by Mrs. Charles Chaplin.

Syracuse Exhibs. Bankrupt

Syracuse, March 20.

A petition in bankruptcy was filed in the Federal court here today by David J. Harrison, Abraham Harrison and Isadore S. Harrison, partners, operating the Empire Theatre.

Liabilities are listed at $68,600 with two local banks, three daily newspapers and other creditors. Assets are valued at $30,000, including an organ estimated at $17,000.

The Empire went dark following the recent opening of Loew's State. It had played several policies and the Harrisons went heavily into the red trying pictures in it. Originally the Empire was a legit road show house.

Minnesota Opening; Millions from Fox Deal

Minneapolis, March 20.

With the opening of the new Minnesota theatre here March 24, F. & R. and Publix become partners in the operation of all the loop first-run houses in Minneapolis and St. Paul, including, in addition to the Minnesota, State, Garrick, Strand, Lyric, Capitol, Tower and Aster.

It is announced the State, local ace presentation house, henceforth will be used for super-productions and run pictures such as now play the Garrick and Strand. State seats 2,500. It is wired.

Although no statement has been forthcoming from F. & R. and Publix, the report is current the 2,000-seat Garrick or 1,500-seat Strand, alongside of one another, will be closed within a short time.

M. L. Finkelstein and H. D. Ruben, F. & R. executives, return from the east this week. At that time a statement is anticipated relative to the expected purchase of the F. & R. interests by Fox at a sum said to be in excess of $4,000,000. It will net William Hamm $2,000,000 and M. L. Finkelstein and I. H. Ruben $1,000,000 each.

EXHIBS TURN DOWN HAYS' INVITATIONS

Leaders in New Organization Are Asked to Talk It Over—Don't Want to Talk Alone

Exhibitors who have been identified as leaders first in the Brookhart Bill and later in the organization of the Association of Motion Picture Exhibitors under Aaron Sapiro, are being singled out by producer-distributor interests and the Hays organization for purposes of reconciliation.

Last week, it was revealed, invitations were in the possession of exhibitors to visit the producer-distributor offices on Fifth avenue to talk things over.

This is the first time in recent exhibitor history that the producer-distributors have officially recognized the power of the independent exhibitor locally and have inferred a suitable settlement.

Attempts by the producers to placate the independents evidently come too late, since the invitations from the Hays organization have been turned down.

The only allies the producers can now find among the independent exhibitors in Greater New York are mainly those operating daily changes, small theatres which offer an extremely limited outlet, since the better type of houses are almost all included in the Sapiro group.

2d Mortgage Takes Friends House—$20,000 in Liens

Danbury, Conn., March 20.

Commodore Hull theatre, Derby, one of the A. S. Friend corporation houses, reverted to the second mortgage holders today. Receiver of the property refused to redeem it. By this move some $20,000 in liens were wiped out.

The house has been dark several weeks, the receiver refusing to operate. Keith-Albee officials have examined the house, but no report has been made as to their future intentions.

$15 One-Hour Scale for Talkie Musicians

An addition has been made to the price list by Local No. 802, New York, A. F. of M., which affects that section embodying talking picture devices.

For services rendered not in conjunction with the filming of a picture, singers or acts of any kind but merely to fill the interval between such acts with short musical renditions or music to be played with the announcements of the acts or the headlines thereof appearing on the screen the following charge is made:

Per man per day for first hour or less $15.00
Overtime for each half hour or less..... 10.00
Contractor or leader, double above prices.

World Camera League

American Society of Cinematographers, coast organization, has accepted an invitation to be represented at a world convention of cameramen proposed to be held in Berlin in June or July, under the joint auspices of the French and German societies.

It is proposed to form an international body of film shooters, the tentative plan being to choose two vice-presidents by vote and then elect a president by blind lot, so that the head of the organization may fall impartially to any attending national group.

James Mason, Ralph Yearsley, Ruth Gordon, Leo Willis, Egan Laidlaw and Robert Courtman added to cast of "Gun Shy," featuring Wallace Beery and Raymond Hatton, Paramount. F. Richard Jones directing.

20TH RETURN WEEK

Margaret Schilling, lyric soprano, current at the Mark Strand, New York, is making her 20th return week at the house in two seasons. Miss Schilling stayed 13 consecutive weeks at the Strand, the others being intermittent returns.

Village Allows "Sunday" To Keep House Open

Utica, N. Y., March 20.

Natives of New Hartford, which is so near it's really part of this city, woke up on a morning to find Sunday movies legal.

Only a few months ago they had turned thumbs down on Sunday pictures, backing a vigorous campaign of the ministers. The Hartford, operated by Garvey Theatres, suffered.

Without notice the Village Board held a special meeting and reversed the vote. The Garveys told the board they wanted Sunday pictures or they'd close the one theatre in the village, Sunday being necessary to make the house pay.

And the board decided it wanted the theatre.

Clergy up in arms.

Garveys are mum and showing pictures to good business.

Heitlinger, M-G-M Auditor Indicted for Fraud

St. Louis, March 20.

E. H. Heitlinger, auditor for the Metro-Goldwyn-Mayer, was taken to jail here, unable to furnish $5,000 bond, on charges of using the mails jointly with 23 other persons in a scheme to defraud in the sale in the middle west of stocks and securities of several Minnesota companies.

Following Heitlinger's arrest by Post Office Inspector Noah at Des Loge, Mo., where Heitlinger was checking receipts of a show, a certified copy of an indictment containing the allegations was received from St. Paul.

It is charged that the 24 defendants devised a scheme to obtain money under false pretenses from people, mostly of German descent, in Minnesota and other states through the sale of practically worthless securities.

An unsuccessful attempt was made to buy a German newspaper in St. Louis, according to St. Paul dispatches, which said the total losses in the alleged fraudulent scheme would reach to $2,000,000. The plan included the ownership of a brick company here and the playing off of one property against the other.

When arraigned before United States Commissioner W. E. Atkins, Heitlinger waived preliminary hearing and consented to be taken to St. Paul on April 3, to stand trial on the charges. He declared he is "a victim of circumstances," admitted selling the stocks as alleged in the indictment, but said he was merely a salesman, did not send any fraudulent letters through the mails, and only received 5 per cent commission for making the sales.

U's 2-a-Day Policy at Colony—Fox's 4th on B'y

Universal will stop the grind policy at the Colony, New York, March 28 for "We Americans," after which "The Man Who Laughs," another U special, will come in at this Broadway house. Both pictures will get a twice-daily display at $1.50 or $2.

As "We Americans" has already been sold to exhibitors, there will be no attempt to road show the film, the Colony sojourn being solely for exploitation purposes.

U has until May to go on the Central, its second Broadway theatre, where "Uncle Tom's Cabin" is current, and is understood to hold an optional lease thereafter. Two weeks ago the Fox deal for this house was declared "cold," but with Universal reverting the Colony back to runs, it may revive the Fox dickerings for the Central.

Another outside possibility is thought to be the chance of Fox taking the Cosmopolitan, Columbus Circle, for "Street Angel." This best site ceased to be under obligation to any lessee Saturday, with W. R. Hearst again in possession as its owner.

'OUR GANG' FAKE BARNSTORMING

Roach Studios Embarrassed by Impostors

Los Angeles, March 20.

A score of impostors are barnstorming the country under the claim of having been members of the Hal Roach "Our Gang" comedy organization. These impostors are mostly wise youngsters handled in such a way that they are able to ape certain members of the "Our Gang" company and cause theatre managers to believe they are the originals.

This has embarrassed Roach officials considerably during the past few months and especially since the "Our Gang" kiddies in the local studio have been put on their vacation period with some of them playing vaudeville dates.

At the studio it is said that one actor formerly employed there about a year ago conceived an idea for making a tour of the country on the pretense that he was a director of "Our Gang" comedies. This man does not in the least resemble Bob McGowan, who has been exclusively directing these comedies. He would enter a town with advance ballyhoo and the newspapers stated he had two carloads of scenery and equipment to make local "Our Gang" comedies that the cast would be selected from the youngsters of that town.

His method of operation provided that he got his reimbursement from the theatre sponsoring the contest for talent. This fellow did not get very far, as he was nipped after a few stands.

No Jackie "Hoo" Ray

More recently a boy who calls himself Jackie "Hoo" Ray, playing small town vaudeville and picture houses with a personal appearance under the guise of being an "Our Gang" star, has been getting by on his alleged former connections. A checkup at the studio shows no record he ever was employed as a member of the company. The officials there say he might have done some extra work at one time or another. The studio officials, it seems, have not been yet able to catch up with him.

His latest appearance is reported from Appleton, Wis. His plan there called for the locally-made "Gang" comedy to be shown in the theatre and provided that local merchants who wanted their establishments shown in the picture bear part of the costs of the picture, the net profits of which were to go to Ray for his reimbursement. Just what Ray cleaned up in Appleton is not known.

Only Authentic Kids

The latest "Our Gang" stunt to be pulled was at Newark, N. J., where a man said to be John G. Shanig was quoted as having received a long term contract to act in Hal Roach comedies and was about to leave for Hollywood. Just what Shanig's stunt was is not known as the studio denied the report by wire to the newspapers and heard no more about Shanig.

The only authentic kids authorized by the studios to appear in vaudeville as former Hal Roach "Our Gang" members are Johnny Downs, May Cornman, "Scooter" Lowry, Mickey Daniels, Peggy Eames and Sunshine Sammy.

Razz Strike Pickets

Utica, N. Y., March 20.

Joe J. Raymond, manager of the State, vaudepictures, will have his little joke. The house is having its trouble with the unions on account of its music, a battle which began months ago.

Patiently pickets walk up and down in front of the house, announcing the labor trouble. Joe had other sandwich pickets stroll up and down with posters, "Positively no labor trouble in this theatre." The pickets passed each other again and again on the same walk.

When passers-by razzed both union and house pickets the police were called, found all peaceful and went away.

Aaron Fox Vice Tousig

Fabian Tousig, treasurer and personnel executive for Fox, has been replaced by Aaron Fox.

Tousig is a son-in-law of William Fox.

TENDERLOIN

(Partially through this picture being virtually the first try at character-talking from the screen, and owing to the hard-boiled first-night audience seeing it too cold-bloodedly, two reviews are printed by different Variety reporters. One is of the opening night and the other on the reception the third night by a wholly lay audience.)

First Night

Warner Brothers production and release. On the Vitaphone. Program mentions "Produced and reproduced by Western Electric system and apparatus." Directed by Michael Cortiz from story by Melville Crosman. Scenario of E. T. Lowe, Jr. Dolores Costello starred, with Conrad Nagel featured. Cameraman, Hal Mohr. At Warner's on run March 14. Running time, around 85 minutes. $2.20 top.

Rose Shannon.....Dolores Costello
Chuck.....Conrad Nagel
Professor.....Mitchell Lewis
The Sparrow.....Georgie Stone
Lefty.....Dan Wolheim
The Mug.....Pat Hartigan
Detective Simpson.....Fred Kelsey
Cowles.....G. Raymond Nye
Aunt Molly.....Dorothy Vernon
Bobbie.....Evelyn Pierce

Stripped of its mechanicals "Tenderloin" is a very ordinary film crook meller. That of itself could react against its experimental debut as the first actual talking picture, wherein the characters speak their film roles. This speech is indulged in four or five times, in groups and once by but two people. Of the picture's 85 minutes, perhaps 12 to 15 minutes in total are of the talking dialog.

The Warner Brothers, on the Vitaphone as the speech medium in this picture as an experiment, undoubtedly understood it might look and sound primitive in spots during the spoken dialog. To what degree a talker can or will go or the many angles this production suggests can not be predicted at this time by any one. Critics of the dailies in the main may comment upon the picture as it is, not the possibilities it presages nor the probabilities it may hold.

Holding in mind the quality of "Tenderloin" and that that quality will prevent it becoming a draw of any moment anywhere and especially at Warner's at $2, unless the novelty of screen talking is strong enough to overcome the picture itself, the talking picture appears to be a matter of the voice and the calibre of the dialog to be employed, together with the situation involving both. Here in the first talking scene, a third degree sort of expose at police headquarters, several men aggressively browbeat the girl (Dolores Costello). Her slight voice is pitted against the harshness of the males', the dialog is consistent and a rather good impression in general is received.

Later as the situation wavers in strength, again a group of voices and here the girl's voice is lacking, in volume as well as force. And again in a bedroom scene, the girl and the heavy alone with the man threatening, the woman appealing and resisting, her voice and the dialog could not hold pace with the situation. The audience laughed.

And still again, similarly, with the situation once more rather than the voices, until the screen with the talk resembled a bit from Charles Withers travestied "Opera House" skit of vaudeville. And the audience here laughed outright, to a disturbing limit.

Singing "Sweet Adeline" for the finale cinched that laugh. The picture could have and did logically end three minutes previously.

A wise first night audience may be blamed for that, although another review that is going alongside of this one, may denote more clearly the public's reception on the third night. That smart collection of picture first nighters caught the crudities of "Tenderloin," talking or otherwise. That they laughed as they did but merely evidenced that they came into the theatre prejudiced against the innovation. Some left still prepudiced, and reasonably so, since all are entitled to their opinions.

Neither this picture nor the next or another after that, perfect or not in the speaking way, will foretell the future of the talkers. That decision will have to come from all of the picture goers and that means after the theatres of this country shall have become generally wired. At present there are but a comparative few. However, between Movietone (Fox) as a news reel feature-novelty and the success Vitaphone (Warners) have so far met with in a middling way with its subjects, going to heights with its first full length song film: "The Jazz Singer" with Jolson, together with these talking character pictures that both Vitaphone and Movietone intend to produce, it looks as though all or at least a large majority of theatres, including the vaudfilm houses, will have to go wire, sooner or later.

Vocally the talking picture will appeal mostly from the trained voices of the stage. Notably here with Mitchell Lewis the best voice of "Tenderloin," and Conrad Nagel, both stage trained. Miss Costello is not an elocutionist, nor does she evince more vocal instruction than may have been given her for this film. That she falters at times when speaking cannot be unexpected, from Miss Costello or any other of the picture players who find themselves unable to speak in action through not having control of their voice. In fact, Miss Costello's main fault in talking is the very lack of sympathy between her emotional expression and speech that is the basic principle of the Vitaphone's projection.

Yet, for the other end, Georgie Stone, playing Sparrow, a small fellow with but a few lines toward the finish of the picture, revealed that he has comedy in his light tone. The chances are Mr. Stone has never spoken before on the stage or screen. If that be true, and assuming that his comedy voice may cast him importantly in the talkers, it could be argued that anyone with an appealing voice on the screen, with any sort of personal appearance, may go skyward as a talking character, if the talking pictures become popular.

This is not unlike the unknowns made by radio, through their voices. Unseen they became universally popular to radio's invisible audiences.

Another angle is whether the voice on the screen does not suggest something missing, with that missing element the physical self. This is undeniably felt. The voice, though issuing from the picture player, seems a thing apart, albeit synchronizing. It may mean that show patrons want their pantomime as is rather than an addition that tries to bring the picture too closely to a stage play, leaving the two as the talking image against the talking person. That in its way should lend itself to the promotion of the stage play. This may be found and profited from possibly by stock companies, if "Tenderloin" plays in a city holding a stock. Quite easily the stock might invite the locals to see its stage players after witnessing the film talkers. The edge will be with the stage. This brings up whether a picture shall be a picture only, as people have grown accustomed to and like, or a mixture.

Now the talking picture as here exhibited is a mixture, and a bad one. Captions run along to the Vitaphone score. As talk starts the music stops, then picks up again, with no one aware when it will be a caption or conversation on the screen. That the novelty question must enter is also in view, but how much is the problem.

"Tenderloin" through its deficiencies as a underworld film and as a talking picture may be dismissed on its own account. Possibilities of the talker are more interesting.

As a picture "Tenderloin" tells of a nice girl, a cabaret dancer, mixing up with a crook. Comes a bank robbery, the girl accused of implication, the crook's realization she is a "good girl after all," his determination to go straight and the girl's belief in and love for him. About the only thing worth while in a semi-familiar story is some freak photography.

Chances are that its director, Michael Cortiz, was but one of many. Perhaps a dozen or more of the Warner people were watching and suggesting during this experiment. It may be believed that a picture director realizes but little more of what may be required, so far, for a talking picture than the actors in it. And, for that matter, who does know in this day? Perhaps the Western Electric's engineers would be the best directors of the talkers.

Miss Costello, when passive or pantomiming and feeling at home, did her usual, as handsome as ever. But with the burden of dialog, consciousness of action while talking, the results, as mentioned, not so forte. Mr. Lewis as the heavy, always at home, and Mr. Nagel, too. This may have been why no scene including Miss Costello talking was shown in Vita's 15-minute trailer on this picture that was at Warner's for two or three weeks with "The Jazz Singer." Only the men appeared in talk in the trailer. Still the caption writers should stand some blame for this, at times, inane dialog.

Adequate settings, with a couple singularly pretty in their rural and romantic simplicity, but the lovers did not talk. Maybe the flappers will prefer to hear the love passages spoken on the screen rather than the dramatic stuff. That is worth trying, also.

As a new departure in the show business, "Tenderloin" is blazing the way, but as to what way, who can tell?

Third Night

A good small town picture, to judge from the impression on a third night audience, if the inane anti-anti-climaxes are removed. The picture should logically end where the girl is trailing the wagon on which the boy friend is being taken for a trip to the cooler.

Following the cold reception this production got, both as a straight film and as a talker, from the opening night attendance, two of the talking scenes in the middle of the picture were removed, leaving only two speaking sequences.

The third degree scene, halfway through the picture, is powerful. The talking and singing sequence at the end of the picture is also interesting but comes too late because of poor construction of the film.

With the Vitaphone dialog sequences the picture will draw patronage as a novelty though not exceptionally so. As an instance of the possibilities in talking pictures the two sequences appeal strongly.

The direction of a picture suggests that Curtiz was not given a free hand and, if so, it lets him out on responsibility.

Georgie Stone (the Sparrow), formerly a song and dance man in vaudeville, makes a great showing with a small but effective role in the picture. In the closing talking sequence, Stone, who had been getting laughs on appearance throughout, registered doubly on the comical tone of his voice.

Conrad Nagel, Stone and Pat Hartigan, singing "Sweet Adeline" for the finish, will surprise picture fans, Nagel especially so.

Picture is gripping in spots, but continuity is jumpy and direction faulty in others. *Mori.*

CONSTANT NYMPH

(ENGLISH MADE)

London, Feb. 28.

Screen adaptation of the play by Margaret Kennedy and Basil Dean. Continuity by Alma Reville. Produced by the Gainsborough Pictures Co., Ltd. Directed by Adrian Brunel under the supervision of Basil Dean. United Kingdom distribution, W. & F. Films. World rights controlled by the Gainsborough Pictures Co. Preview and premiere at the Marble Arch Pavilion, opening Feb. 20. Censors' certificate "A." Running time, 110 minutes.

Sanger.....George Heinrich
Linda.....Mary Clare
Tessa.....Mabel Poulton
Paulina.....Dorothy Boyd
Toni.....Benita Hume
Lewis Dodd.....Ivor Novello
Ike.....Peter Evan Thomas

With the material there was nothing wrong. As a novel, and hardly less as a play, "The Constant Nymph" held many fundamental elements of dramatic clash which, in the hands of a sympathetic adapter and director, should have made a great film.

Yet the result, dragging on through some 10 reels, is rather as if a provnicial newspaper reporter had taken the story and reduced it to newspaper headlines, and still another and equally provincial reporter had written a screen story from those headlines. For the struggles between temperament, the blossoming of an over-strong adolescent love, the awful and inevitable sadness of attempts by people to dominate those they assume they love—all this is left out, and nothing remains but the dry bones of story, clothed in respectability and "refinement." Linda is made to appear as Sanger's wife, which is not the case in the novel.

The essence of the Sanger household atmosphere is conveyed, in the novel and on the stage, by two episodes. One is the illicit holiday which Toni takes with Ike before marrying him; the other is the intrigue between Linda and a traveling ballet master—an intrigue revealed to the rest of the family by the sudden death of Sanger.

Both these episodes are left out of the film, and even the curtain is made "respectable" by removing the venue of Tessa's death from a Brussels house to a dowdy sitting room in what appears to be a rooming house.

Perhaps too much was expected from Basil Dean's first picture. But however much was anticipated, very little has been realized save the fact it takes something wider, faster and more broadly understanding than stage technique to obtain satisfactory effects on the vivid canvas of the screen. As portrait painters both the director and Basil Dean have failed with a theme calling fundamentally for such treatment. They have consequently failed to register the character clashes on which the story depends so much, and instead of a tragedy which sweeps all the chords of emotions and weaknesses, they have played a commonplace melody and filled it with discords.

The saving grace (but a common factor of that kind in so many films) is the Tyrolean scenes in the first part of the picture. These, taken around Achensee, not far from Innsbruck, hold all the appealing quaintness of the Tyrolean atmosphere and costume, set against a magnificent background of emotionless mountains, aloofly unconscious of the petty human turmoil at their feet. But not for long is this held. The film swings back to London, to small ideas, little silly people, formless actions, motiveless doings.

Besides which, it holds almost every scene far too long. The action is at once slow and inchoate, the direction lacking fire, the acting (save in the case of Mabel Poulton and Frances Doble as the misunderstanding and misunderstood wife) spineless. Ivor Novello looks well, and when he is not called on to be dramatic gets over satisfactorily. But in the tenser moments he is melodramatic and needs a director who either can or will restrain his over-emphatic movements, especially the elevator work with his eyebrows.

As told by the picture, the story goes that Lewis returning to the Sanger chalet, and with him comes a ballet master to get an opera from Sanger. Linda, Sanger's third matrimonial effort, starts an intrigue with the dancing man, interrupted by Sanger's sudden death. Then Lewis writes to an uncle of the family in England, who comes to look after some of the children. One departs with the vituperant Linda, who takes the ballet master with her also. Ike marries another, and two are sent to school in England, Lewis meantime falling in love with and marrying the kind uncle's daughter.

Lewis' wife has ambitions for her husband, but they are of the Greenwich Village type, and Lewis is a real artist at heart, and, being so, regards nothing of importance save his own feelings.

Tessa and Paulina, the two sent to school, break away and come to Lewis' house. His wife especially takes a dislike to Tessa, and accuses her of being Lewis' mistress. So, Lewis being sick of his menage, and Tessa wanting also to get away, they bolt to Brussels on the night of Lewis' successful debut as a composer-conductor.

In the apartment house, straining to open a window while Lewis offhandedly writes a letter to Tessa's uncle, the girl falls dead from a heart seizure, and the final fadeout is on Lewis burying his head on her cold breast.

A lot had been promised for the trio of girls who should have stood out in this story: Mabel Poulton, Dorothy Boyd and Benita Hume, and one hoped here were some coming young "finds" for British films. But, with the exception of Mabel Poulton, who makes the most of the Tessa part despite inadequate direction, the others are almost passengers. So once again we are faced with the forlorn fact of a British film being oversold with little to justify the advance ravings. *Frat.*

GARDEN OF EDEN

Walter Morosco presents United Artists production, U. A. distribution. John W. Considine associated in production. Lewis Milestone director. Corinne Griffith starred. Story based on play by Rudolph Bernauer and Rudolph Osterreicher and American stage play by Avery Hopwood. Scenario by Hans Kraly. George Marion, titles. At Paramount, New York, week of March 17. Running time, 75 minutes.

Toni Le Brun.....Corinne Griffith
Rosa.....Louise Dresser
Henry von Glessing.....Lowell Sherman
Madame Bauer.....Maude George
Richard Spanyi.....Charles Ray
Col. Dupont.....Edward Martindel
Musical Director.....Freeman Wood
Railroad Conductor.....Hank Mann

This picture has everything, star, cast, romance, title, comedy and intrinsic interest quality. A feature for anybody's house on any booking basis.

Universal appeal of the Cinderella theme is the foundation upon which a fine production has been built and carried out with all the resources of the modern studio. Stands out among the best for beauty of setting and fine pictorial effect. Principal locale is Monte Carlo and the background is a fashionable hotel with atmosphere of luxury.

Beauty of star, beauty of production and human appeal set this one in as a winner from the getaway, with special pull from the women fans.

Story grips from the first. Toni, humble young singer in Vienna, is lured to a questionable resort in Budapest, supposing place is an opera house. Turns out to be shady night club that sells innocent country girls to rich philanderers. Girl refuses to go on stage in seminakedness and is tricked into appearing as a "Puritan" in costume which is transparent when lighted from backstage. She is maneuvered into a private dining room with a scheming roue and rescued by the wardrobe woman of the establishment, who befriends the girl when she is discharged.

Older woman persuades girl to go with her on a vacation, and to the girl's amazement, takes her to the most expensive hotel in Monte Carlo. Woman confesses that for 50 weeks of the year she is a humble seamstress, but enjoys a pension that gives her two weeks of the luxury she knew before the war when she was a Baroness and her husband was alive.

At the hotel the Baroness meets old friends, among them a colonel who pays ardent court to the girl. His rich young nephew becomes his rival and the two struggle for the maid's hand. Youth wins. At the very altar the heroine's humble birth is revealed, although the Baroness has now adopted her legally and she brings a real title to the marriage.

Sneering relatives learn that all the bride's jewels, even her wedding dress, are the gift of the bridegroom. It is made falsely to appear that he would back out of the ceremony. Whereupon the girl strips to the "underwear which I provided for myself," running through the assembled guests clad in a scanty step-in. Here is a first rate high comedy sequence delightfully climaxed when bridegroom and Baroness capture the girl, who takes refuge under the bed covers and the ceremony is performed on the spot. Spicy little kick in this passage, but the whole thing is carried out in a charming vein of graceful comedy, innocent of suggestiveness.

Louise Dresser as the fairy godmother adds another stately role to her growing gallery of engaging portraits; while Charles Ray brings his old boyish awkwardness to a part that was made to order for him. Corinne Griffith in all her ingenue beauty is caught in some stunning camera studies and throughout plays a delightful comedy role with vast charm.

The picture is meaty with amusing comedy passages. There is the scene where she and the young man signal each other across the hotel court by snapping the electric light on and off. Presently everybody in the rooms facing on the court is signalling. Later on girl and her protectress disagree about turning off the bedroom night light. One snaps it on and the other turns it out, and presently the whole hotel is back at the wig-wagging. Titles are skilfully designed to emphasize the innate humor of the situation but never descend to gagging on their own, admirable restraint for George Marion, Jr., who can gag with the best of 'em when the situation calls for that treatment.

Picture that will score at once with the class clientele and with the westerns' following. "Garden of Eden," by the way, comes from the facts that the hotel where the romance runs its course is called the Hotel Eden, enough connection to get a good box office title by.

But while a certain feature for the regular houses it just misses that punch which might have classed it as a special, or surely for a U. A. 99 cent house run. Perhaps that is because it really ranks as a comedy.

Rush.

The World War as Seen Through German Spectacles

(GERMAN MADE)

London, March 3.

Ufa production. Distributed in the United Kingdom by Wardour Films. English version edited by Boyd Cable. Censors' certificate; U. Running time, 60 minutes; an episode. Released in 10 5-reel parts. Preview at the Capitol, London, March 1.

The pre-view of this Ufa film was declared to have been postponed on account of feeling over "Dawn." But postponement was only for two days.

Part shown covers the opening of the war to the end of 1914. It is partially an official record and for the rest studio reproduction. Several shots are used two and three times. Naturally, the reconstruction of the invasion scenes in Belgium and by the Russian army in Eastern Prussia are made with a German appeal.

Interesting as a document from the German point of view as popularly expressed, and for America as denoting the early stages of the struggle before America was implicated.

Cannot be regarded as movie theatre entertainment, and its appeal is limited to education by comparative methods, when (and if) they exist.

Boyd Cable (Lieut. Col. Ewart) spoke from the stage after the preview and suggested the average man's idea of fair play was a good reason for showing the film in picture theatres. So much feeling akin to the mob state of mind during the war has already been stirred by ill-advised concentration on the making of war films here and by the distorted limelight thrown on the Nurse Cavell film episode, there is little doubt Boyd Cable is out in his estimate.

On the whole, except the difference in uniforms and in some cases in scenery, there is little or nothing in this film which has not been seen in most other war pictures. And in any case the picture-going public is already showing its satiation with this theme by staying away from the more recent releases unless they have a strong story value apart from gunfire and shell bursts. *Frat.*

THE NOOSE

First National production and release. Richard Barthelmess starred. Alice Joyce, Lina Basquette, Thelma Todd, Montague Love and Robert T. Haines featured. Scenario adapted from the stage play by Willard Mack and H. H. Van Loan. At Strand, New York, week March 17. Running time, around 75 minutes.

Nickie Elkins.....Richard Barthelmess
Buck Gordon.....Montagu Love
Jim Conley.....Robert E. O'Connor
Tommy.....Jay Eaton
Dot.....Lina Basquette
Phyllis.....Thelma Todd
Seth McNillan.....Ed Brady
Dave.....Fred Warren
Bill Chase.....William Davidson
Mrs. Bancroft.....Alice Joyce
The Warden.....William Walling
The Governor.....Robert T. Haines
Craig.....Ernest Hilliard
Priest.....Emile Chautard
Judge.....Romaine Fielding
Cabaret Girls.....Yola d'Avril, Corliss Palmer, Kay English, Cecil Brunner, Janice Peters, Ruth Lord, May Atwood

"The Noose," with Richard Barthelmess, gives First National a drawing program feature that will stand well up to follow Barthelmess' great hit in "The Patent Leather Kid." It's an extremely well directed and played drama, with meller tendencies, a touch of the underworld with a real cabaret scene one of the standouts, but underneath the rest a virile story of suspensive qualities that are all taken advantage of. It's in.

This picture is said to have been taken under the natural light, or at least the cabaret scene was. Natu-

ral light is indicated throughout. If the first of that kind, its defects can be remedied if natural light is thought beneficial. While the trade may detect a different lighting scheme, it's doubtful if the lays will. At times the photography is misty and not always uniform in light, a greyish tint often appearing. That followed into the cabaret scenes for the side rooms employed there, but on the floor the lighting was evenly bright. At the Burbank studios when this scene was taken it was said that the heat from the big arcs was terrific on the people beneath them.

Toward the finish of "The Noose" extraordinary suspense is maintained and it's two-sided. First is whether Nickie Elkins will be hanged, and he is walking toward the gallows for some time, while the other is whether the Governor's wife will confess to her husband that Nickie is her son. Neither happens. What did happen was that Mrs. Governor 'phoned the warden over her husband's private wire ordering the execution stopped, and the Governor, when advised, calling the boy before him, to intimate that a pardon would be forthcoming.

Nickie had shot and killed his father, Buck Gordon, within five minutes after Buck had told the lad who his parents were. His mother was the Governor's wife, said Buck, and if he were sent away for killing another gangster, Nickie would have to appeal to his mother to save him. Upon Nickie's refusal, Buck said he would shake down the Governor's wife himself then for freedom and coin. Nickie said he wouldn't and, to prove it, shot his father, who had brought him up from babyhood without Nickie aware of his father or mother.

Other than the cabaret scene, no action of moment. A bit of shooting, but the play's action very slight.

Barthelmess' Nickie a natural for him, although Barthelmess is more likable in action. That's where he shines. Nevertheless, Barthelmess has a distinctive individuality on the screen, and it's very valuable, for few own it. He always suggests impulsiveness, and that's suspense in itself, continually.

Lina Basquette does Dot, the cabaret girl, nicely. In the prison and Governor's room scenes, Miss Basquette was admirable. She's in love with Nickie, who was about to be regenerated by a "nice lady from uptown" just as he bumped off his suddenly discovered dad. Thelma Todd as the nice lady only had to see that her very blonde hair was marcelled.

Alice Joyce had a difficult emotional role as the Governor's wife. She looked the part, excepting when opposite Barthelmess, when she appeared too young, but Miss Joyce will probably not be miffed over that. She had to express extreme heart anguish and yet refrain from confessing to her husband even for a commutation or pardon that the condemned boy was her own son. That made it quite a serious moment of acting for her and also an unreal character, but she got by well enough under the conditions.

Jay Eaton as Tommy, the stager of the floor show, minced it up a little for a laugh; the girls behind him displayed good coaching and legs. William Walling as the warden had but one chance, but made that bit look very good. Montagu Love did the heavy Buck. That was soft for him, doing his best in looking the role. Robert T. Haines was another who perfectly looked the Governor, giving the part all of the dignity it called for.

John Francis Dillon's direction keeps this story moving fast all of the while.

Barthelmess' backward leap into the front rank of the male b. o. cards will be helped along by this one.

ODETTE

(FRENCH MADE)

Paris, Feb. 28.

This is taken from the popular work of Victorien Sardou and realized under praiseworthy conditions by Luitz Morat, who has not done anything better since his "Petit Ange."

"Odette" is an excellent French picture, for small time, with good photographic work, with a suitable cast comprising Francesc Bertini in the title role, surrounded by Warwick Ward (English) and Mlle. Simonne Vaudry.

Count Clermont suspects his wife of infidelity and drives her from home. He even raises a monument over a pretended grave to lead their child to believe her mother is dead.

Many years later Odette attempts to recover her daughter, but the girl refuses to recognize her mother, convinced by other relatives the visitor is an imposter and only a friend of her deceased parent.

Unable to regain her child and husband the poor woman prefers to seek death.

Somewhat antiquated in these days, "Odette" was a melodrama with a tremendous run in the mid-XIX century and constituted an attraction in the Sardou repertoire.

Story pleases less today, although making an impression on local movie fans. Released under favorable conditions by De Merly.

Kendrew.

Legion of the Condemned

Paramount production and release featuring Gary Cooper and Fay Wray. Directed by W. A. Wellman from J. M. Saunders' story. Harry Gerard, photographer. Titled by George Marion, Jr. At Rialto, New York, on run starting March 17. Running time, 74 minutes. Top 99c.

Christine Charteris.....Fay Wray
Gale Price.....Gary Cooper
Byron Dashwood.....Barry Norton
Charles Holabird.....Lane Chandler
Gonzalo Vasquez.....Francis MacDonald
Robert Montagnai.....Voya George
Richard DeWitt.....Freeman Wood
Commandant.....E. H. Calvert

Over matter from "Wings" and yet very apt to do plenty of business on the '28 coast to coast interest in aviation. Okay for program material, although not to be compared with Paramount's similar and preceding super, despite turned out by the same combination of Wellman and Saunders, director and author respectively.

A lot of stuff in this one that didn't get into "Wings," notably the solo raid on a German troop train by the plane Gary Cooper is supposed to be in. It's really the boy who flew for "Wings," and likely to be vividly recalled by numerous audience members because of the black streamer on the helmet which Buddy Rogers affected and which somebody forgot to tack on Cooper. Stills of this aerial machine gunning of the train appeared outside the Criterion for a while, but never reached the screen inside. It's understood the Paramount road show department requested that other sequences cut from "Wings" also be deleted here, and this has been complied with to a certain degree. At least at the Rialto.

A flash of the St. Mihiel sector, which "Wings" heavily plugged in the newspapers, is in the original "Legion" print, but is out at the Rialto. It's better out all over, for those who have seen "Wings" can't fail to spot it.

On the other hand, this "sequel" has much to recommend it from a program viewpoint. Its main asset is action supplemented by a good "type" cast, some members of which don't even get program or title mention. The main weakness is an 11-minute cutback to pick up the love story after an interesting two-reel start without it.

To establish the spirit and desire to die in the personnel of this particular pursuit squadron, the picture pushes off by showing a Spaniard shooting a South American husband as he flees with the wife; another youth laughed out of suicide by a girl after going broke at Monte Carlo; a kid kills his girl companion in a drunken auto smash in England, and another boy is generally bored with everything in New York and Harlem. This is all short, fast and to the point, with the next flash the French air base, all four boys in uniform and drawing high card for the sure death assignments. In the midst of the first drawing enters Gale Price (Mr. Cooper), who loses to the British youngster (Barry Norton), and the latter hops off to drop a spy in enemy territory.

A great face, this boy Norton. Dangerously close to being too pretty, but perfect here in uniform and answering Wellman's best bit of direction when he stands up to be shot after being caught with his passenger. As a matter of fact it's the standout bit in the picture, and early. Thence a return to the base, and Gale, who assumes the next such mission by physical force.

And into the flash back of Gale, as a reporter, and the reason for his being of the Legion. Assigned to cover an embassy ball, he takes Christine (Miss Wray). Not knowing she's in the French secret service, the bottom drops out of the evening's love declarations when Gale finds her in a private room on the knees of a German baron and apparently drunk. So that's Gale's excuse for wanting to die in a hurry. Compared to the opening quartet of causes, it makes just a foolish kid of the big, hulking he-man reporter who should have stuck with his typewriter.

But when Gale looks up to see who he's to drop behind the German lines it's Christine. Quick explanations and the amour is on again; but duty calls and they take off. Supposed to call bock for her in 10 days, Christine is trapped and placed at the same spot to act as a decoy to snare her returning pilot. Her warning gets through too late to stop Gale, but his companions are rampant on retribution, and the pursuit squadron becomes a bombing detachment. Just as the firing squad is about to open up on Christine the boys start bombing, the execution is postponed and Gale and Christine are rescued. Follows Gale's unanimously agreed discharge from the group who have lost interest in their blood pressure.

The poison has been subtracted from the enemy executions by depicting the German officers showing every courtesy to the prisoners and regretting that it has to be done. Whoever plays the German officer in charge of the firing squads does it in the Von Stroheim manner and competently enough to receive program or title billing. Likewise for "Toto," the mechanic, who uncorks as snappy a salute as any of the military pictures have had and makes his entire performance stand up.

These two plus the male foursome at the opening are strong enough to overshadow the principal duo, Cooper and Miss Wray. The latter, however, looks good, but Cooper is up against a pretty fair assortment of trouping from the male contingent. Gerard's photography, if he was also in on "Wings," is good, and Marion's titles carry a snicker or two for diversion. Plenty of wiggles by a colored miss in a supposed Harlem cabaret are also cut from this version.

"Legion," as a picture, is all right, but no rave. It should particularly thrive in those centers where "Wings" has paved the way. As an indication, the Rialto was one of the few Broadway houses to have a b. o. line as early as 2:30 on a cold and wet Sunday. As for hurting "Wings"—not a chance. *Sid.*

HUNTINGTOWER

(ENGLISH MADE)

London, Feb. 22.

Produced by Welsh-Pearson Productions, Ltd. Directed by George Pearson. Screen play by Charles E. Whittaker, from the novel of John Buchan. Paramount release. Photoplay by Roy Overbaugh. Censors' Certificate "U." Pre-release at the Plaza, February 19. Running time, 72 minutes.

Dickson McCunn.....Sir Harry Lauder
Princess Saskia.....Vera Veronina
John Heritage.....Pat Aherne
Mrs. McCunn.....Lilian Christine
Speidel.....Moore Marriott
Prince Paul.....John Manners

The Plaza is running "Huntingtower" in a two-feature program, "Serenade," with Menjou, being the other. Atmosphere is provided by a Scottish prolog in a Highland glen set, with a couple of pipers, two Highland fling dancers, and a male vocalist, who closes on a Lauder chorus, "Roaming in the Gloaming."

The film runs seven reels, and gets many laughs, but they are not all played for. For it is not possible to take either the story or the method of its unfolding seriously. Russian Bolsheviks, complete with fur hats, running about a Scottish castle, landing at their sweet will from the sea; rescues by half a dozen small boys and about three men, armed with nothing more lethal than golf clubs; a Princess immured in a tower by desperadoes who want her jewels and her life—all these ingredients might have made an admirable burlesque. But the Plaza audience, apparently expected to take the film as a drama, laughed in many places where the director's obvious intention was to be dramatic.

The story is thin, and never decides to concentrate on any particular character, with the consequence it swings in an unco-ordinated fashion from Lauder to the female lead, and from her to a funny but rather incredible gang of Glasgow street urchins. This uncertainty of purpose appears to come not so much from story treatment as from direction.

Lauder is—just Lauder. His quaint little figure, his rhythmic strut, his mixtures of comedy and pathos expressions are all there. Like the rest of the cast, however, he has moments when he does not appear to take the business seriously, and to feel the whole story is so unreal it verges on funniness.

"Huntingtower" is a curious film, and not easy to review. Settings, exteriors, locations, cast, photography are all first-class, yet the picture lacks both conviction and appeal.

On Lauder's name alone it will be a box office attraction, but it will not establish the Scottish comedian as a screen artist. Nor will it enhance the reputation of George Pearson, who of late has not fulfilled the promise of his earlier Betty Balfour pictures, and, in actual fact, has done nothing worthy of note since "Love, Life and Laughter."

It was anticipated Pearson would make other quota films for Famous, and whatever the other reasons may be why he is not doing so, one of them may be "Huntingtower."

Frat.

BRINGING UP FATHER

Cosmopolitan production, released by M-G-M. Based on newspaper cartoon strip by George McManus. Directed by Jack Conway. Titles by Ralph Spence. Cameraman, William Daniels. At Capitol, New York, week March 17. Running time, 62 minutes.

Jiggs.....J. Farrell MacDonald
Dinty Moore.....Jules Cowles
Maggie.....Polly Moran
Annie Moore.....Marie Dressler
Ellen.....Gertrude Olmsted
Dennis.....Grant Withers
The Count.....Andres de Segurola
Mrs. Smith.....Rose Dione
Oswald.....David Mir
Fiedelbaum.....Tenen Holtz
The Dog.....Toto

A few months after its costly run-in with the Irish societies over "Callahans and Murphys," M-G-M takes a long shot in releasing another Irish roughneck comedy. They hope it will get by, and it may because of some very obvious efforts to placate any resentment. The picture is slapstick for comedy purposes. It can certainly be argued that there was no conscious thought of ridicule; indeed, quite the reverse. Nevertheless, it does not flatter the Irish. It represents an Irish wife and mother as a vile-tempered nagger, who makes the life of her husband a hades of petty subterfuge and scheming to have a little innocent fun now and then.

Polly Moran's impersonation of Maggie is shot through with vulgarity. Her manners, dress and attitude are shanty. Her telephonic conversations with her sister-in-law leave no doubt as to the adjectives and expletives employed.

Ralph Spence is responsible for the subtitle in which Maggie says to the young duke:

"I'll kick the pants off that butler for calling you 'mister.'"

Twice during the picture one Irishwoman actually does kick another. The spectacle can hardly be expected to please the sentimental Irish who weep over "Macushla."

The picture is funny in spots and plain dull in others. It is dullest when an attempt is made to paint a contrasting picture to Maggie in her sister-in-law, married to Dinty Moore.

The plot is extremely sketchy. Where or how Jiggs got all his money is never explained and who or what the young duke is never seems very clear. Gertrude Olmstead as Jiggs' daughter is pretty and a needed relief. The cast is a good one and makes the characters seem as plausible as the hokum permits.

Spence's titles drew laughs on three or four occasions, but were old and mothy for the most part.

The Hearst tie-ups and attendant publicity will probably be valuable, although there is an increasing tendency to discount the value of the Hearst plugging, because of overdoing it in the past. Nevertheless, McManus' cartoon strip has a following that may want to see the picture and who, very likely, will think it quite a cinema.

Still, in the final analysis, it is just a so-so picture. *Land.*

MODERN DU BARRY

(GERMAN MADE)

Ufa production released through Universal. Featuring Maria Corda. Directed by Alexander Korda. At Colony, New York, week March 17. Running time, 75 minutes.

Toinette.....Maria Corda
King of Andalia.....Jean Bradin
Cornelius Corbett.....Friedrich Kayssler
Count Marte.....Alfred Gerasch
General Padillo.....J. V. Szoreghi
Juliette.....Hilde Radnay
Aunt Fifi.....Julie Serda

Even Germany has a couple of good reasons for a quota. This is one under the "make 'em play our pictures—good or bad" plan. And it's bad.

Change the title to "From Scullery Maid to Queen" and that tells all. Except that Maria Corda has a good cry over every male sign post on the route. By disposition she's prone to give in every so often, but for American consumption, maybe not. There's nothing to hang Toinette's loose morals on, except that she bounds from a salesman, to a count, to an extremely wealthy protector and then a king—with the salesman getting the best break. He doesn't have to stick through and watch Toinette sob over the titles and habits of man. Between men she manages to become a mannequin, a stage star and almost breaks up her king's kingdom.

That's covering a lot of territory in an hour and a quarter. As you may guess, it's pretty well disjointed. Besides which, Maria is back to her "Moon of Israel" make-up: eyelashes that you'd need a niblick to play out of; black hair, and a hard-boiled looking bob.

Korda directed, too, recalling the brave days of old. Between them the Yankee impression is going to be negligible. Those who saw "Helen" and remember won't believe it's the same combination.

Productionally the picture holds some genuine Paris street stuff, but Korda reverts to the tree and fields as a symbol of love and to alabaster statues for dejection. Miss Corda is either up against one or the other, according to the mood. When she isn't weeping. But maybe nobody was in the mood. It's quite possible. Anything is possible.

Here's a picture that proves nothing, except that Germany also has its quickies. And that Miss Corda can out-tear Jane Cowl. What grief! All the glycerin in Germany. Poor little gal. Money, clothes, home and jewels. And still crying. She wants her king and Corbett, the bold, bad billionaire won't let her have the kink. Because he owns all the oil wells in Andalia, the army hasn't been paid off and the king's got to come to him for coin. Why didn't he think of America? Corbett'll even marry Toinette. But the former housemaid spurns the offer. Her Majesty or nothing. But when the power behind the throne learns that "she really cares" he calls off the small time revolution he has inaugurated and puts the king back to work. Just for Toinette. And she finally stops crying.

Only thing the picture reveals is that Jean Bradin, playing the king, might be a bet for pictures over here. The C and K Ordas rate a couple of rousing blushes. *Sid.*

NAMELESS MEN

Tiffany-Stahl production featuring Antonio Moreno and [illegible]. Directed by Christie Cabanne from the story by E. Morton Hugo [illegible] Eddie Gribbon. At Keith's Hippodrome, New York, week March 19. Running time over 60 minutes.

A good neighborhood picture with an excellent cast, fine direction and story rendered interesting through treatment.

The names in the cast, though not high power, should result in additional attendance. Moreno and Miss Windsor still photograph well and maintain suitable appearance as leads in a story with love interest.

Gribbon, with limited business, creates laughs frequently with mugging that can't miss getting results. Steals the picture.

The continuity writer missed out on a story which might have resulted in a great picture instead of a mere programmer. It is told in the titles toward the end, "You were a great pal, Blackie, but a bum crook," the secret service man saying this.

Throughout the picture the pair were not played as pals. Had the interest there been stronger the production would certainly have made a Broadway house.

Story revolves round a sleuth who goes to prison for six months to gain the confidence of a youth who had participated in a robbery and who had hidden the money where no one could find it.

Blackie (Gribbon) tries to shanghai the girl and grab the swag for himself toward the end of the last reel but is killed in a shooting match where the sleuth is almost bumped off too.

Blackie's attempt to imitate the smooth, easy manners of the sleuth, especially his envy of the latter's spoon trick, runs through the picture and results in a steady vein of comedy.

Love interest might have been handled more skillfully. *Mori.*

THE FARMER'S WIFE

(BRITISH MADE)

London, March 4.

British International Pictures production. Directed by Alfred Hitchcock. Distributed by Wardour Films. Adapted from Eden Phillpott's play. Photography by Jack Cox. Censors' certificate U. Running time, 100 minutes. Preview at Astoria, London, March 2.

The Farmer.....Jameson Thomas
Araminta.....Lillian Hall-Davis
Churdles Ash.....Gordon Harker
Thirza Tapper.....Maud Gill
Dunnybrig.....Gibb McLaughlin

Eden Phillpott's stage play of Devonshire manners depended mainly on its comic dialog, which in turn depended largely on the spoken philosophy of Churdles Ash, old farmhand. To make the play into a movie, interest has been switched to the various attempts of the farmer to get a new wife. Out of what appeared such thin material many folk held off when the rights were on offer, but Alfred Hitchcock has made a fine photoplay.

As a cross-section of English rural life with sufficient broadness of interest to make it universal in appeal, it is one of the first pictures made here which looks like a real high-grade photoplay.

The subject prevents it from being in the super class, despite technical excellence in acting, settings and photography as well as direction. Some of the Devonshire exterior sequences are a revelation in beauty without retarding story. In fact, there is not 100 feet of padding throughout, though the tale would not suffer if the first half reel were cut out. It shows the death of the farmer's first wife and strikes a discordant note on which to open a comedy. The situation could just as well have been planted by a caption, with the action jumping straight into the situation of the farmer wanting to make a second matrimonial venture.

Unlike Hitchcock's two previous pictures, "The Ring" and "Easy Virtue," this film is free from imitation German symbolism and other attempts to placate the highbrows. The director has treated a broad subject in a broad, forthright fashion. He evidently has found his real medium in a subject not calling for subtlety.

To the smallest "bit" of an ostler, the types are chosen with unerring accuracy. Families attending an afternoon tea party at the house of the village postmistress are a delight, particularly the kids. Most of these players have not been on the screen before, once again proving Griffith was right.

Farmer Sweetland, middle age, loses his daughter when she marries, and decides to take another wife. With the aid of his housekeeper he makes a list of the women around who will jump at the chance. From one to the other he goes, full of his own magnificent condescension. He is turned down first by a fox-hunting widow, next by a dried-up spinster, then by a near-young fleshy dame with a tendency to hysteria, and finally by the mistress of the village inn. He finally gets an angle on his own swelled headedness, and finds a wife at home in his housekeeper.

As a story on paper it does sound thin, but the situations are well played up, with much comedy support from the cynical old hein and a half-wit village gaffer. Three effective shots of a foxhound pack in full cry are also worked in without disturbing the continuity.

Jameson Thomas is over-young for side whiskers, and should be playing younger character leads. But he gives a first-class performance, with Lillian Hall-Davis in the best work she has yet done. Maud Gill plays the role she had in the

(Continued on page 22)

British Film Field

By Frank Tilley

London, March 9.

Outlining Situation

Now that the situation is becoming clarified, let's sort it out and show who gets the theatres and where.

Lines got mixed a few weeks ago which have now straightened. It is possible to take a closer view.

Many of the theatres credited to the Szarvasy group are the buys of the Ostrer folk, some through the Denman street trust and some through other sources. It may be supposed E. E. Lyons was commissioned by the Ostrer Brothers to buy slated circuits while Gaumont-British and the Ostrers themselves operated in other directions.

Anyway, the Denman street trust is the buyer of the Shapeero theatres, the Thompson and Collins houses, Hyams' circuit, Blue Halls and other theatres amounting in all to about 70, counting in the theatres already owned by the Gaumont-British Co.

This puts, or will, when the line-up is completed, Gaumont-British into next place as second largest circuit owners here, and makes it Provincial Cinematograph Theatres' chief rival.

On the distribution end, P. C. T. can be regarded, through the Standard Co., as lined up with Metro-Goldwyn-Mayer (Loew's) and, through the Pathe-First National merger, with the First National product.

Ostrer group has behind it the product of Gaumont, W. & F. Company, and Ideal Film Company which, while it carries a good line of native and Continental product, does not include any first-rank American product in its releases. None, that is, higher, than, say, Columbia.

It may not be so wide a guess to consider the Szarvasy group as possibly tying up with Producers' Distributing Co. here, which leaves the Gaumont-British Co. sitting diffi-cultly, as Fox, Universal, Paramount and Warner Brothers all have their own outlets. It appears the situation may rest on the possibility of Gaumont-British getting a big American output to handle. Already there are signs of a few of the branches of the Cinematograph Exhibitors' Association going ahead with the booking combine scheme on their own.

This resulted from the fact, as already told, not all the branches were opposed to the national booking idea. Some of those in favor of it are pushing ahead with their own local scheme.

It has already been fully evidenced P. C. T. and the distributors as a body are keenly opposed to any such schemes. But if, with a strong line of American pictures, Gaumont-British offered to play ball with these local booking circuits, it would give the exhibitors three lots of product (Gaumont, Ideal and W. & F.), and would also give Gaumont-British an outlet rivaling P. C. T. without the cost of buying a lot of smaller houses.

Fox Pushing

A further ripple in this theatre whirlpool is being caused by Fox coming into the theatre field here, apparently on a large scale. It's reported Fox is preparing to build on the corner of Piccadilly Circus and Regent street, opposite the Piccadilly Hotel. This would be closer into the Circus than the Famous' (Paramount) Plaza, and would back that house off a trifle in location.

Plans are believed to be on foot also for building theatres in the provinces. If this is attempted on any scale there will be another and probably louder outcry here than there was when Famous was suspected of being behind Picture Playhouses. Louder because there will be three big combines, with lots of capital, which will feel their own interests endangered instead of only one, as there was when the former agitation was staged by P. C. T. against Famous.

Fox knows his own business best, but any such theatre plan will still further endanger the position of American film interests here. If more regard to the needs and feelings of this market (after all, the biggest foreign outlet America has) had been shown by American distributors, agitation which led to the quota bill would not have arisen. But New York executives are so apt to know it all and to ride roughshod over most of our ideas, or at the best to ignore our temperament, they finally got in so far wrong with public opinion all over the empire the government was obliged to take not only notice, but action. Even then American executives were trying to raise anti-film legislation here.

Newspapers Behind British

It must not be forgotten, moreover, two of the circuits now have strong native newspaper interests concerned with them, and they can swing as strong a public opinion as they want against an American concern building a number of theatres here. It would be very easy to set public opinion against such theatre ownership. A result might easily be legislation as to ownership of picture theatres only by British subjects. That has been mooted from strong quarters more than once, and conceivably could be crystallized by any large-scale American building schemes.

No doubt it could or would be alibied. Nominees and dummy companies have been known to exist, even in this land so free from such phony methods (said he, smiling sardonically). But it would make things tougher all round for American film business here at the very time New York is considering what a lot more cash ought to be shaken out of this territory for pictures.

Take it or leave it, Mr. Fox.

The Limit!

Who says our directors are not looking for young talent? We have a director who put an Anthony Asquith story on the screen—and directionally made a good job of it. The story wasn't his fault.

This director, A. V. Bramble, who ought one day make a really good piece of picture material, pulled a fierce one on a baby this week.

Wanted a baby in arms for a bit. Phoned an actress who has one. She'd go to the studio for fun. Went, and 15-months-old mite does the Charleston for the casting director, who says the kid looks good to him, but the director must decide.

Director comes by, takes a look, and asks:

"Has it had any film experience?"

Quoth the director:

"No good to me without experience."

You top that!

Danger Ahead for Advertisers

Fellow saw an advertisement in a local weekly paper in Hampshire, saying "Hindle Wakes" was to be shown at an out-of-town picture house on a certain date. He motored in with five others, went into the house and saw another picture. So he shot an action for damages against the paper and its printer, and lost. That wouldn't matter so much but for the legal attitude of the judge who tried the action. He said such advertisements were an offer to every member of the public to lease seats at a certain date to see a certain picture, and if a member of the public accepted that offer it became a contract. So, if the advertised film was not shown there was a breach, and action could be taken against the theatre, but not against the newspaper.

Apart from the risk of printers' errors—not an uncommon thing—and failure of prints to arrive, there are plenty of good reasons at times why a film, or even a stage play, is not shown as and when advertised. What is the position, too, with vaudeville programs if this judge is correct?

Immediate action to contest the decision is being taken by the Exhibitors' Association, part of the case being the usual notice as to change of any part or all the program without assigning a reason being within the rights of theatres' managements and being so notified on programs.

Several managements are considering the necessity for putting notices at the box-offices and also on the backs of tickets as a further safeguard. The position would then be the ticket buyer had agreed to a "clause in the contract" entitling the management to change the program at will.

Official Censorship

Agitation brought up the question of state censorship stronger than ever, the Cabinet having under consideration whether the board shall be made an official body or film censorship placed under the control of the Lord Chamberlain's Office, which controls the licensing of stage plays. Though set up by the trade, and paid by distributors by the reel on the films it passes only, the Board of Film Censors has always worked to general satisfaction. Its certificates are accepted by most local authorities and Watch Committees and are made a condition of picture theatre licenses. The Home Secretary stated in the House no action would at present be taken as to State Censorship.

Money Shorter

Lists for the Welsh Pearson-Elder Co. closed and in spite of the usual stories of over-subscription various leaks make it appear they did not get so much from public subscription. $200,000 was to be paid to Welsh Pearson Co., as vendors for their assets, but turn-over only was given in the prospectus without statement of profit on it, if any.

It can be accepted no production flotation made here since the "boom" began has gotten all the money from the public it asked for, and in some cases outside money has been close to minus.

Sun Grabbing

Three days' sunshine this week has sent lots of parties out hastily on location, in case we have had all the summer we shall get this year as usual.

George Cooper, making "Sexton Blake" for British Filmcraft; Harry Hoyt, directing for Film Enterprises and now off to the Italian Adriatic Coast; Alfred Hitchcock, on "Champagne" with Betty Balfour for British International; Thomas Bentley on "Tommy Atkins" for the same company, and Graham Cutts finishing "God's Clay" for Pathe-First National. Maurice Elvey had also started on another for Gaumont, Walter West is beginning "Sweeny Todd" for Ideal, and Menessier (formerly with Rex Ingram as assistant at Nice) is readying the first shots of an unnamed one for British & Associated Films.

Theatre Additions

The Hyams family, which recently sold its houses to the Ostrers, is putting some of the money into building more houses. First to be started is the rebuilding of the Popular Cinema, at Poplar, East End of London. Plans call for a 3,500-seater.

Szarvasy group has added the Capitol, Leith, Regent and the St. Andrew Square Cinema, both in Edinburgh, to chain.

Provincial Cinematograph Theatres, following on its recent increase of capital, has started in with the building of a 2,000-seater at Folkestone, and the Ostrers are expected to be the owners of the Dundee Plaza, new Scottish large-scale theatre the building of which is now nearing completion.

All Sorts

For once a film is being made here with admittedly two directors. "Q Ships" is being directed for New Era Films by Geoffrey Barkas, who made the "Tall Timber" series in Canada some years ago, and by Michael Barringer, directing for the first time.

Three British films are scheduled for review the coming week. "The Farmer's Wife," a British International production, directed by Alfred Hitchcock; "Victory," released by the W. & F. Company and directed by M. A. Wetherell, and "Maria Marten," the old stage melter, screened by Walter West for Ideal Films.

Chick Farr has been playing in "The Physician" for the Gaumont, with the Dolly Six from Murray's Club in cabaret scenes . . . without which no movie seems complete.

Jean Jay, recently married to John Longden, film actor, has written a story on the life in dance halls, called "Palais de Danse." It is going into production for Gaumont-British early in June.

Marshall Neilan is not to work for British Filmcraft on the proposed Edmund Goulding story with Gertrude Lawrence as lead. Neilan and the new British company were not able to reach agreement either on finance or the suitability of the studios.

Al Woods is declared to be handing out green cigars lunch times in the Savoy as publicity for "The Green Hat."

Betty Bronson is here, well plugged by the press. But has not connected so far with a British producer.

Lois Moran, Neil Hamilton, Claire McDowell, Lydia Dickson, Ivy Harris and Henry Kolker in "Don't Marry." Fox. James Tingling directing.

"FORD" TALKER

The "Ford" of talking pictures will shortly make its debut on the market.

It is called the Synchrophone and backed by Pittsburgh capital under the corporate name of the Synchrophone Corporation. J. G. Wertz, Pittsburgh banker, is president of the corporation and P. H. Keefe, also of Pittsburgh, secretary-treasurer.

LONDONERS OVER

J. C. Graham, head of Famous Players in England, and E. Wertheim, capitalist of the same country, have been in New York for a few days.

Mr. Graham is sailing today for home, with Mr. Wertheim going to Havana.

2,500-Seater in Portland

Portland, Ore., March 20.

Majestic here, former Jensen and Von Herberg house now controlled by West Coast, is to be torn down and a new 2,500-seater erected on the same site.

Policy for the new house will be long run pictures.

Everett's 2,000-Seater

Los Angeles, March 20.

West Coast as a partner with Walter Douglas will build a 2,000-seat house in Everett, Wash. They already have one house in town.

Clarence Lyle and Koo Mai in "Detectives." M-G-M.

NOW It's
AL LYONS
With
MUSICAL BUNCH
At the West Coast
CALIFORNIA
SAN DIEGO

ANOTHER FANCHON & MARCO "IDEA"
ALFRED
BROWER
World's Fastest Russian Dancer
Dir. WM. MORRIS AGENCY

THE CHEER LEADERS
"Those College Boys"—Singing Quartet
Opening PUBLIX Tour March 24
Thanks to Marco and Jack Partington
Personal Direction WALTER MEYERS
William Morris Agency
"MARCO-MADE"

GINGER
ROGERS
3 Weeks' Return Engagement with
Paul Ash—Oriental, Chicago
Direction WILLIAM MORRIS OFFICE

DARLING TWINS
FEATURED IN
"MIKADO OF JAZZ"
Direction MAX TURNER
WM. MORRIS OFFICE

EDDIE WEAVER
ORGANIST
PUBLIX OLYMPIA
NEW HAVEN, CONN.

THE FOUR SYMPHONISTS
LEIGHTON E. COOK—Soprano-Pianist
JEANNE ANGELO—'Cellist
ROBERT NALLE THOMPSON—Violinist
NELLE LOWREY—Soprano
NOW PLAYING
B & K—PUBLIX THEATRES
WEEK MARCH 25—with PAUL ASH
ORIENTAL, CHICAGO
Direction PHIL TYRELL—WM. MORRIS OFFICE

"Acclaimed by Press and Public as Chicago's Outstanding Master of Ceremonies"
JACK WALDRON
After Nine Consecutive Months at Frolics Cafe, Chicago
WEEK MARCH 21, CAPITOL, CHICAGO
Permanent Address: VARIETY, Chicago

SECOND SUCCESSFUL WEEK
ADAIRE TWINS
ROXY, NEW YORK
"MORNING TELEGRAPH" says: ". . . and Adaire Twins in their mirror dance, that is both novel and perfectly presented."
Personal Direction GEORGE DEBER, Samuels Musical Bureau

BUTTERFIELD CIRCUIT

"In our de luxe houses we first play a Christie comedy. Then the stage show. Then Paramount News. Close with the feature. The people love it!"

ED. C. BEATTY
General Manager

[read this letter from a big circuit buyer. It's one more reason why]

de luxe 1st run houses prefer PARAMOUNT SHORT FEATURES

PARAMOUNT NEWS

The new-type news reel, pace setter from the start. "Very good news. Got a good deal of local happenings. My patrons seem to enjoy it very much." City Theatre, Lafayette, Ala.*

BOBBY VERNON COMEDIES

For real dough play Bobby Vernon, in "Bugs My Dear" and "Sweeties." "'CRAZY TO FLY'—The house rocked itself in violent laughter." Rex Theatre, Salmon, Idaho."* *Christie Comedies.*

BILLY DOOLEY COMEDIES

For real dough, play Billy Dooley in "Campus Cuties" and "Water Bugs." "Dooley is one of the best comedy stars in the business." Tivoli Theatre, Knoxville, Ill.* *Christie Comedies.*

JIMMIE ADAMS COMEDIES

For real dough, play Jimmie Adams in "Love Shy," "Holy Mackerel" and "Goofy Ghosts." "'HOLY MACKEREL'—A very good comedy." Ingram's Theatre, Ashland, Ala.* *Christie Comedies.*

JACK DUFFY COMEDIES

For real dough, play Jack Duffy, "the grandpop with young ideas" in "Nifty Nags," "Long Hose" and "Say Uncle"—with all the famous Christie girls. *Christie Comedies.*

PARAMOUNT NOVELTIES * *

The "something different" that your patrons want to see. "Don't overlook these novelties, they are really worth while." Eagle Theatre, Lubec, Maine.* *Chas. B. Mintz Prods.*

EDW. EVERETT HORTON

For real dough, play "Horse Shy" and "Scrambled Weddings." "Something different in the comedy line." Tivoli Theatre, Knoxville, Ill.* *Hollywood Prods.*

**Reports from Exhibitor's Herald-World "what the picture did for me"*

KRAZY KAT CARTOONS

"Have played several and all have been good." Sun Theatre, Kansas City, Mo.* *Chas. B. Mintz Prods.*

** * for real dough, play*
PARAMOUNT'S "KNIGHTS OF THE AIR"

First and best of the aviation shorts. The whole story from the Wrights to Lindbergh. . . . !

INKWELL IMPS CARTOONS

"'KOKO'S KANE'—A good cartoon comedy." Tivoli Theatre, Knoxville, Ill.* *Alfred Weiss Prods.*

THE CLASS OF THE MARKET

FARMER'S WIFE

(Continued from page 19)

stage version and with as much success.

"The Farmer's Wife" is a film which will do more to put British movies over than all the war and flag-wagging pictures in a bunch. It is different, and even if it is not a great picture, it is entertainment that does not need an audience born here to understand. *Frat.*

TRAGEDY OF YOUTH

Tiffany-Stahl production and release, directed by George Archainbaud. From the story by Albert Shelby LeVino, continuity by Olga Printzlau. Titles by Frederick and Fanny Hatton. Film editor, Bob Kern. Photographer, Faxon Dean. In projection room, New York, March 16; running time, 64 minutes.

Frank Gordon.....Warner Baxter
Paula.....Patsy Ruth Miller
Dick.....Buster Collier
Mother.....Claire McDowell
Father.....Harvey Clark
Diana.....Margaret Quimby
Porter.....Steppin Fetchit
Landlady.....Billie Bennett

A domestic problem play handled skillfully in the sentimental style of romantic fiction that has enormous vogue among the women. Something on the Mrs. Southworth technique, with a touch of "Snappy Stories" to give it a modern smart fillip. This sort of material bound to be duck soup for neighborhoods, especially, and for the femme fans of that grade.

Picture produced in the best manner and neatly acted. Settings reflect atmosphere of elegance appropriate to the subject of modern married life among the wealthy. Whole affair is strictly modern in settings and literary treatment.

Some of the episodes are shown in a good deal of elaborate detail, the purpose being to play up the sentimental angle. Effect is sometimes that of slow tempo, particularly in the earlier sequences. However, picture picks up in dramatic speed as it approaches it denouement, and on the whole the effect is satisfactory.

Theme is another play upon modern headlong youth, subject being dealt with in sympathetic way. Boy and girl fall in love because they enjoy dancing with each other. Girl's father and mother advise against marriage on the ground of their extreme youth, but they won't listen. They have been married a year, when husband neglects wife and gives all his attention to his hobbies, one of which is bowling. Youngsters are growing apart.

Wife meets handsome neighbor during one of her lonesome evenings, and the two suddenly realize they are in love with each other. Girl has savage quarrel with selfish husband, but he pretends an attempt at suicide and in fright she consents to reconciliation, sending the other man "out of her life," as the title has it.

Lover sails away. His ship is wrecked and news is brought that he has been lost at sea. Young husband, who has resumed his courtship manners toward wife while there was competition in sight, now ignores her again. She leaves him in a new quarrel, just as news arrived that lover was not drowned at all but returned on a rescue ship.

Finale shows wife in romantic married scenes with second husband, while gay husband is stepping out with a blonde charmer, announcing as they go upon night club dance floor, "All right for you. Gorgeous, I'm in circulation again."

Comedy side lights are plentifully besprinkled throughout story, the titling being especially good for its bland humor. Good picture for certain specific clienteles, especially for the less worldly type of woman fan. Men will find it dull and the "wise" bunch will scoff. *Rush.*

London "Evening News":

"Joe Termini, the lazy musician, who, saying never a word, is entertaining London night-club and music hall audiences."

PICTURE PEOPLE GOING VAUDE
See
HERBERT HALE
"Comedy Material that Clicks"
154 West 12th St. (Cor. Hill)
Westmore 8563 LOS ANGELES

THE GOLDEN CLOWN

(HEART OF A CLOWN)

(Swedish Made)

Joe Fleisler, Esq.,
Cell 888,
55th Street Playhouse,

Dear Joe:—Ever since a couple of cloak and suiters transformed this 55th street garage into a temple dedicated to the cinematic art and the accumulation of American shekels, it has been my painful duty to sit in solitary confinement, week after week, and pass judgment on sundry atrocious offerings which European producers claimed were motion pictures. The reason I say solitary confinement, Joe, is because I was usually the only umpchay in the house.

Friday night, Joe, last Friday night, walking down from Seventh avenue I saw a little cluster of people outside the theatre. I thought maybe you were giving away an Ampico with every subscription and I took the count when I saw the boys planking down six bits each, cash money, merely for tickets.

"Art has triumphed at last," I breathed disappointedly. I was disappo'nted because experience had taught me that art as exemplified by the arty picture houses consisted of a six-weeks-old newsreel, a couple of scenics and a foreign feature flicker that couldn't get a showing anywhere else.

So when the gagged western, consisting of a single shot of a muddy-faced hombre mugging a dame, flashed on the screen I figured the booze the night before and I had crashed the wrong joint.

But I stuck. And when "The Golden Clown" flashed on the screen I knew I spotted right. Everything on the program okay except this. What the cloak and suiters refused to understand, Joe, was that the customers in the neighborhood couldn't stomach straight picture stuff of this kind and you and Mike Mindlin had to come up from Fifth avenue to show them how.

The only difference between your show and the kind of show that resulted in the defeat of the noble aspirations of the c. and s.'s is the comedy. You have to give the folks a couple of laughs. You have the laughs but you put a crimp into the works by showing the "Clown" straight and with an introduction about America not going for sob stuff.

According to your screen scribbler the 55th Street Playhouse could not see the loss of this "dramatic masterpiece" to America and salvaged it for the benefit of posterity and the box office. Minus this introduction, which handed me a hefty haw, the customers might have hollered at some of the stuff in the picture and that would have done you and the box office more good eventually. If the leading man's loud-checked, velvet-collared coat, reaching down somewhere near his toes, the bulgy pants and the Harry Langdon pancake lid shouldn't be played for comedy, what have you?

Nobody in the house got the tragedy anyhow. Just because the happily married gal done wrong by kissing the hair-dresser, fashion creator, or whatever it is, and the famous clown went on a drunk is not a sufficiently powerful situation to call for a sob contest from the customers. 'Course that's not your fault, Joe, but trying to sell that kind of stuff on a Republican ticket won't work out after a while even if it gets returns for the present. Somebody will start gagging these foreign made pictures and clean up.

As a whole it looks like a good show for the neighborhood. And from the crowd in the house Friday night your bunch shows that it takes more than putting the "art" shingle on the door to get business.

And say, Joe, nobody seems to remember that line you pulled when you first started plugging the art picture racket, "Walk up and save the evening." It's as good as new. *Mori.*

ALEX THE GREAT

F. B. O. production and release. Story by H. C. Witwer. Directed by Dudley Murphy. Cameraman Nigel Neeler. In projection room, New York, March 14. Running time, 60 minutes.

Alex.....Richard "Skeets" Gallagher
Ed.....Albert Conti
Muriel.....Patricia Avery
Alice.....Ruth Dwyer
Brown.....Charles Byer
Smith.....J. Barney Sherry

This is the story of a Vermont rube who sold 50 automobile trucks to a department store proprietor by recognizing a picture of the prop's pet cow, Betsy Ross, hanging on the wall.

It's just as bad as it sounds.

Richard "Skeets" Gallagher, who has performed an odd chore or two now and again for the bigger film companies, gets probably his first major opportunity in "Alex the Great." He is always winking at some one, alternately indicating flirtatiousness, insolence or chumminess. He is about as convincing as near-beer on the screen, and that goes for the rest of the cast as well.

Dudley Murphy, the director, has made a generally botched job out of a typical H. C. Witwer fresh guy yarn. The detail particularly is clumsy, unnatural and annoying.

"Alex the Great" is the sketch but not the fulfillment of a comedy. Where the customers please easily it may be liked, but it seems probable that its draggy telling of an incredible story will bore most people to extinction or the exits. *Land.*

JALMA LA DOUBLE

(FRENCH MADE)

Paris, Feb. 26.

Another creditable French picture for week runs, of a dramatic comedy category, made by Cineromans Films de France, with Roger Goupillieres producer. It should meet with success.

"Jalma la Double," adapted by M. Bouquet, tells of two French travelers in Turkey releasing a pretty princess from the cruel Sultan who schemes to imprison her, his niece, so she will not prevent him from becoming the ruler of the district which he has unjustly proclaimed himself to be.

Picture shows Turkey suffering under the reign of Abdul-Hamid and his clan. Lucien Dalsace, de Bagratide, Chakatouny, and Mlle. Groza Wesco are the protagonists. *Kendrew.*

Service of Transportation

(INDUSTRIAL)

At the request of the Stanley Advertising Company Variety reviewed this industrial film in the Engineering Society Auditorium, where it was shown March 16 to 600 members and guests of the New York Railroad Club. It is probably the first instance of a theatrical trade paper considering an industrial film critically.

Stanley Advertising features its affiliation with "800 theatres and a 5,000,000 weekly circulation." "In the Service of Transportation" is strictly propaganda for the American Car and Foundry Company and too long and too local for any but non-theatrical distribution.

Distribution and circulation is generally the crux of screen advertising, the point big business wants enlightenment upon, and the stumbling block for the average industrial film producer lacking regular outlet for his product. The background of the Stanley theatres gives the Stanley Advertising an edge, but in this particular instance it seems improbable that many, if any, of the affiliated 800 movie parlors can or will play a four-reel plug.

The picture is fairly good throughout but starts badly with a series of faked bird's-eye views of various plants about the country. These might have been sneaked in, but spotted at the opening they stood out like a sore thumb. As all of the actual shots were made in Pennsylvania this side of Pittsburgh, and as the fakes were quite some railroad fare further inland it looked skimpy.

Frank Zucker's photography is clear and commendable. There were too many factory interiors shot from overhead moving cranes, however, with this angle, effective once or twice, becoming stereotyped. Applause greeted one scene when a moulten red boiler cylinder was hoisted from a burning oil vat. Colored stock was used here for effect.

Stanley shoots without script, as do most industrials. This places a heavy burden upon the cutting and editing and results in a certain clumsiness that continuity would eliminate. Even without story or continuity, merely collecting and splicing 4,000 feet of miscellaneous celluloid, Stanley has succeeded in registering the magnitude of American Car and Foundry operations. Members of the New York Railroad Club were familiar with its general character, but to an outsider it's all news and eyeopening. The audience applauded posed camera studies of Clemuel Woodin, founder of the company, and his son, William Woodin, its present president.

Heretofore industrial film makers have not enjoyed much repute. Anybody who knew where to hire a camera and could crash the gate of a business office to put on a sales talk was an industrial producer. They operated on a shoestring and with the same ability or reliability possessed by the glib racketeers who offer to make saps movie stars for $50 and up.

The number of business men who have been stung is legion. Yet, it is possible to predict that in spite of this motion pictures for advertising purposes is a field of great possibilities. Stanley reduces its standard print to 16m. size and sends it free of charge into the homes of amateur projectionists through dealers and a mailing list.

There are three well-known industrial producers in New York—Stanley, Castle and Bray, and one in Chicago—Rothacker. *Land.*

PANAME

(FRANCO-GERMAN MADE)

Paris, March 1.

Screen version of a novel by Francis Carco, of the Paris underworld, known in local slang as "Paname." After a run in Berlin, it is shown under the title of "Paname n'est pas Paris" for French exhibition.

A good work, interesting in many respects, with views of the French capital, after a prolog in New York.

Many cities of Europe are seen, at a glance, during the run of this film, produced by N. Malikoff for the Alliance Cinematographique Europeenne. Leads are held by Jaque Catelain, Charles Vanel, Ruth Weyher, Lia Eibenschutz, Olga Limbourg, Mic, J. F. Martial and Malikoff. *Kendrew.*

WILFUL YOUTH

Peerless production released through Capitol. Directed by Dallas Fitzgerald from story based on novel, "Whispering Pines." Edna Murphy and Kenneth Harlan featured. In cast: Jack Richardson, James Aubrey, Barbara Luddy, James Florey. At Loew's New York, one-half double bill, one day, March 13. Running time, 65 minutes.

"Wilful Youth" is a couple of paces ahead of the average quickie meller. Dallas Fitzgerald uses the familiar double-crossing brother sequence, the wronged girl falling off the cliff and the right girl refusing to abide by the dictates of the money-mad mother, with judgment.

For program stuff in ordinary houses, or possibly for the weak end in a double-feature bill in better second runs, this will be found to possess a sufficiently satisfying continuity executed by an even more satisfying cast.

Kenneth Harlan uses his mitts too often for the sunnyness of his role. This gets a laugh now and then, especially when he takes a healthy sock at the lumber foreman for a move made quite obviously in jest. A later tilt with his brother is an up-and-down affair, during which the audience can almost picture the director-referee on the lee side of the camera.

The tempo is generally good for a production of this calibre. Tightening up some of the drawing-room scenes and eliminating many explanatory titles would increase the speed and build up the intensity of that kind of a climax, which shows the brother a crook, murderer and open-handed advocate for suicide.

HIS HOUSE IN ORDER

(ENGLISH MADE)

Adapted from Sir Arthur Wing Pinero's play. Scenario by P. Mannock. Produced by Ideal Films. Directed by Randle Ayrton. Photography by H. M. Wheddon. Censor's Certificate "A." Preview at the Palace theatre, Friday, Feb. 24. Running time, 72 minutes.

Annabel Jesson.....Sheila Courtenay
Filmer Jesson.....David Hawthorne
Major Maurewarde.....Eric Maturin
Hilary Jesson.....Ian Hunter
Nina Graham.....Tallulah Bankhead

A very contradictory film. Technically, it is full of defects. Lighting, make-up, sets and direction are all old-fashioned. The continuity is so full of signals that nothing comes as a surprise, in fact, one waits with irritation for things to happen and have done with it, so obviously have they been telegraphed earlier.

Nevertheless, the film carries its story through with more entertain-

BARNETT AND CLARK
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MOORE AND LEWIS
Featured with BORIS PETROFF'S "LEAP YEAR FANCIES"
TOURING PUBLIX CIRCUIT OF THEATRES
Direction: WILLIAM MORRIS OFFICE

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MANDOLIN VIRTUOSO
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CARLOS AND DOROTHY
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4TH CONSECUTIVE YEAR WITH FANCHON AND MARCO

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13 MONTHS WITH FANCHON and MARCO

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ment and rather more conviction than most of the much more expensively draped and modernly directed pictures seen here. It tells a probable story, and the cast looks like it might be human beings to whom such things are happening.

But the theme is lacking in conviction save as a leaf from the past, and the tendency to stilted direction, as of the stage of a generation ago, emphasizes the feeling.

It is the first appearance of Tallulah Bankhead in motion pictures, and while one may hope it will not be the last, it is also to be hoped her next shows her to better advantage. Not as an actress, but personally. Her make-up was wrong, she was not well lit, and some of the angles used from which to photograph her ought to be avoided. Like most of the other artistes in this film she got into the spirit of the character quite well, but the poverty of technical aids shows.

David Hawthorne succeeded in making Filmer Jesson as provincial and pompous as he ought to be, but Eric Maturin as the near-villain was very stagey.

Seen only in the early part Sheila Courtenay, as the falsely pedestalled wife, made a good job of her part but the easiest and most natural player was Ian Hunter as the brother who spills the story of the first wife's cheating. He has had more screen experience than the rest in the film, and it shows in his work. He had no opportunity of repeating his run away, as in "The Ring," but he took most of the honors all the same.

Just a fair program film, its merit being an absence of pseudo-intellectuality and imitation symbolism. *Frat.*

A TRICK OF HEARTS

Universal production and release. Hoot Gibson, star. Reaves Eason, director. Story by Arthur Statter, suggested by Harry Irving Dodge's "The Horse Trader." In cast: Georgia Hale, Joe Rickson, Rosa Gore, Nora Cecil. At Tivoli, one day, March 10. Running time about 65 minutes.

A western with an old angle, but not used enough to make it as stereotyped as many of the more abused bromidic sequences. It provides Hoot Gibson with something better than his usual.

Hold-ups, but the house is let in that they are phoney. A real bad man who helps Gibson work up the climax and rescue the girl.

Gibson fans will eat this up because of the laughs provided with hard riding. Instead of pulling the he-man stuff from the start Gibson masquerades as a woman to thwart the town of its ambition to emulate a Tex Ferguson administration.

Foolishness winds up in a lot of merriment as well as a punch for audiences of this kind.

MALDONE

(FRENCH MADE)

Paris, March 7.

The Societe des Films, Charles Dullin, presented the last realization of Jean Gremillon to the press and trade last week at the new Salle Pleyel. Despite its unnecessary length, "Maldone" pleased the guests, but much pruning will be required to make this picture a commercial proposition, particularly for exportation.

There are some wonderful photographic views of canal life in France, and it must have cost a pile of money to produce. The story, by Alex Arnoux is rather slight, but it affords opportunity for Charles Dullin to renew his screen success.

Plot: Maldone runs away from home when young and becomes a teamster, towing barges. When his brother is killed by being thrown from a horse Maldone becomes the heir to the ancestral property and a faithful old man servant sets out to find him. Maldone is found in a small town where he is smitten by a pretty gypsy lass, but he is persuaded to quit his former free-and-easy environment to inherit the family manor.

The happy-go-lucky youth marries a rich neighbor's daughter, has a child, and life becomes boresome. He loves his wife but still thinks of the gypsy and his former freedom. This preys on his mind; he has fits of spleen and gets impatient with his affectionate, passive wife. To throw off this increasing irritable despondency Maldone travels with his wife (an occasion for the usual cabaret scenes, with jazz accompaniment), and chance will have it that he runs into the arms of his former gypsy charmer, become a prominent actress.

He returns to his country home, now in a hypochondriacle state, which continues until he can support the quite domestic existence no longer. He dons his old clothes and sets off on horseback for his former haunts, the picture depicting his certain transmutation to a lunatic. The technique of this picture is worthy of all praise, some of the exteriors being splendid aquatic views of the Gatinais district. Dublin impersonates the unfortunate Maldone with skill. His gradual metamorphose to the crazy condition is good acting. Genica Atanasiou, as the gypsy Zito, Marcelle Dullin, Andre Bacque, Roger Karl and Isabelle Kloukowski are likewise well remarked in the cast. *Kendrew.*

BRANDED SOMBRERO

Fox production and release. Starring Buck Jones. Directed by Lambert Hillyer from story by Cherry Wilson. R. Lyons, cameraman. In cast: Leila Hyams and horse "Eagle." At Loew's New York, one-half double bill, one day, March 13. Running time, 55 minutes.

Too much time taken to explain what the "Branded Sombrero" is all about gets this Buck Jones special off to a slow start. Lost time is made up in the last-half with the speed of a battler out for the edge in the final round.

Fans, no matter how rabid they may be about movement, will find it tough going to follow Buck Jones once he decides to pay the debt the old man, on his death-bed, reveals he incurred through rustling.

Love for the village queen leads him into jail, overtaking a fast freight on his horse "Eagle," capturing the bad man who is out to "break" her in order to snap on the marital band, and a score of other things.

When she understands that his wayward brother par'ed his share of the estate on gaming tables and followed the old gent's track steps in order to pile up the chips, everything glimmers on the silver sheet.

Yep, Buck Jones' people will leave the house satisfied that they have put away a good meal.

Les Transatlantiques

(FRENCH MADE)

Paris, March 2.

Adapted from a well known book of Abel Hermant by Pierre Colombier, "Les Transatlantiques" is one of the best productions of Henri Diamant Berger, dealing wth the pleasant adventures of an American family in France. The film closely follows the novel, with Aime Simon Girard, Marcel Vallee, Jim Gerard, Jean Dehelly, Daniele Parola and Pepa Bonafe as principles.

This cast is excellent, but the picture is not a big drawing card, notwithstanding much material suitable for universal movies. *Kendrew.*

SPOILERS OF WEST

Metro-Goldwyn-Mayer western. Directed by William S. Van Dyke. Tim McCoy starred. Marjory Daw heads supporting cast in which William Fairbanks is featured. At Loew's American, New York, March 13-14. Running time, 62 minutes.

Hard-riding western taking special merit from its historic interest, the action taking place on the western frontier during the Indian fighting that followed the Civil War.

Spectacular Indian-fighting stuff is done splendidly, scenic backgrounds are fine and melodrama is dealt with in terms of Fenimore Cooper instead of the Old Scout dime novel style.

Picture has the material to hand thrills to the youngsters, but still has enough intelligent control to be accepted as interesting fiction by grown-ups. In the neighborhoods it should be of a quality to please both the matinee and the night customers.

For a wonder it is a western with fair romantic story interest. McCoy is an army lieutenant assigned to clear out the trappers from Indian lands in 30 days, by which time the Indians threaten to go on the warpath against the squatters and all whites. McCoy undertakes job, supported only by a handful of Indian police (a historic detail that isn't often played up in movies or fiction).

Settlers are all driven off with some riding action and clashes, and then the lieutenant runs against a settlement around a trading post operated by the beautiful heroine, a determined gal who won't move and is ready to back up her decision with a rifle.

Before the campaign has gone on long, of course, the rave soldier is in love with the girl, but determined to go through with his duty. There is a good scene where she covers him with a rifle, declaring she will shoot if he approaches up to a certain mark. Lieutenant walks steadily toward her, and she weakens. Then a hidden sniper picks the soldier off, and while he lies wounded in the girl's cabin the 30-day armistice expires and the redskins go off on the warpath.

They are massed in the hills, holding at bay a troop of cavalry sent to the relief, when lieutenant recovers sufficiently to realize the situation. He goes off on a desperate ride to get to the Indians and mediate the strife before there has been bloodshed. By this time the girl knows she is in love with the brave officer, so she rides after him and all is well when the warriors are reassured by their trusted soldier-friend, and agree to make peace.

Gathering of Indians in a mountain-flanked plain; maneuvers of the cavalry to gain a high position to defend, hero galloping to the rescue through hills and canyons and water courses, all make a pictorial rave.

One of the few "westerns" that command and deserve serious attention. And a miniature "Birth of a Nation" for the small-boy trade. *Rush.*

THE LAW OF FEAR

FBO production and release. Adapted by Ethel Hill from story by William Francis Dugan. Directed by Jerome Storm. Supervisor, Robert North Bradbury. Cameraman, Robert De Grasse. In New York projection room, Feb. 29. Running time, 47 mins.

The Dog.....Ranger
Marion.....Jane Reid
The Sheriff.....Sam Nelson
Steve Benton.....Al Smith
The Hunchback

A dog picture with most of the stigma that goes with woof-woof operas removed. The mutt remains, happily, subordinate to the melodrama.

Picture brims with action. It is liberally seeded with fisticuffs, moving horses and other sure-fire ingredients of cinema thrillers. Photography is excellent and the scenery hand-picked from the best the west has to offer.

The mysterious bandit this time is a sort of Dr. Jekyl and Mr. Hyde, peaceful if a bit snotty, rancher by day, a toothsome, distorted fiend by night. A pleasant relief from the usual development of this classic western plot. Al Smith plays the two-timing lad and goes exceptionally well. Smith is an unknown, although the thought occurs that he may be the owner or trainer of "Ranger."

After all, even villains are human beings and a dog is still a dog.

"The Law of Fear" is a good melodrama. *Land.*

THE CLEAN-UP MAN

Universal western featuring Ted Wells. Story by George Morgan. Directed by Ray Taylor. Cameraman, Milton Bridenbecker. At Tivoli, New York, one day, Feb. 29, on double feature bill. Running time, 48 mins.

Again the mystery rider, the unknown gang leader in reality a supposedly respectable citizen. Again the unjust accusation of the hero, although in this case they do not try to lynch the hero.

This is a Universal western and neither worse nor better than most of its kind. Where these pictures have given satisfaction in the past "The Clean-Up Man" will suffice equally well.

If Ted Wells has a following the individual exhibitor must be the judge. He looks new to this reviewer. And quite a handsome lad for a cowboy star. Most of the saddle Thespians are more rugged than comely. He gets considerable less footage than Peggy O'Day as the heroine. She turns out to be a private dick in the end. Even the kids will have that figured out before the picture's into its first chase.

Reasonably fair sample of a conventional one-day westerner. *Land.*

Canyon of Adventure

Charles R. Rogers western, distributed by First National. Albert Rogell, director. Ken Maynard, star; Virginia Brown Faire, lead. Story by Marion Jackson, produced under supervision of Harry J. Brown. Half of double bill at Loew's New York, New York, one day, March 16. Running time, 65 minutes.

Typical hard riding western but here with a certain additional interest from picturesque locale of Southern California in '49. Plots and counter-plots of Spanish land-

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(Ireland)

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MARGARET MANN

(Born In Scotland)

AS Mother Bernle . . . Lovable . . . Gentle . . . Endearing . . . who will awaken cherished memories of your own youth and mother, plays on the heart strings with such emotional force that the New York Telegram reviewer acclaims her "A Cinema Duse."

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SONS

of Humanity

JUNE COLLYER

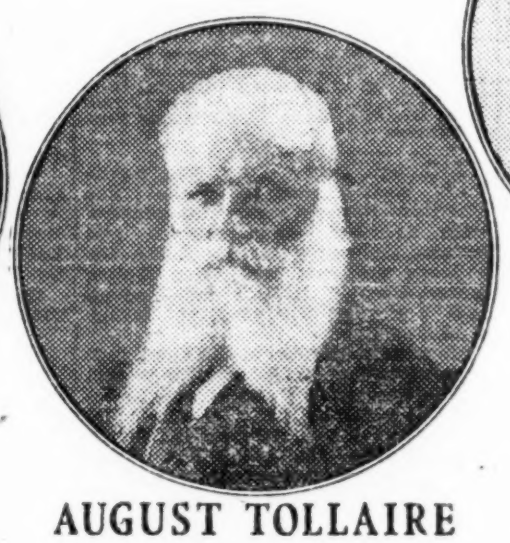
(America)

BECAUSE of her refreshing natural beauty and her intelligent interpretation of dramatics, this glorious ideal of American Youth makes her role in "Four Sons" ring true as the sweetheart of one of Mother Bernle's sons. This Wampas Baby Star is New York born and bred.

ARCHDUKE LEOPOLD

(of Austria)

THE direct descendant of Franz Josef, late Emperor of Austria, and himself the holder of one of the highest titles of nobility in the old Austrian Empire . . . endows his role of an aide-de-camp in "Four Sons" with genuine reality and conviction... Hollywood predicts that Leopold will soon become an idol in Filmdom.



AUGUST TOLLAIRE

(France)

HIS amusing portrayal of the Mayor in "What Price Glory" will never be forgotten.. Again in "Four Sons" as a Mayor, he will make millions laugh and chuckle and add further lustre to his reputation as a fine actor with an unerring sense of comedy. M. Tollaire was born in Paris.

ALBERT GRAN

(A Native of Belgium)

THE genial, gallant and ever-faithful postman . . . as stout of heart as he is of body, who enlivens and animates his important role in "Four Sons" with the same warm sympathy and tender understanding that brought him fame as the picturesque taxi-driver in "7th Heaven."

FERDINAND SCHUMANN-HEINK

(Germany)

THE illustrious son of the noted diva, Madame Schumann-Heink, world-famous and world-beloved . . . As a staff officer in "Four Sons," Ferdinand Schumann-Heink shows definite promise of winning for himself a share of the glory that has been bestowed upon his illustrious mother.

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Presented by
WILLIAM FOX
Based on the Story by MISS I. A. R. WYLIE

Adapted by Philip Klein

Production Editors Katherine Hilliker and H. H. Caldwell

JOHN FORD *Production*

that is making the talk of Broadway

holders around Americano hero. Plenty of fighting action, abundance of picturesque costuming and some beautiful scenic shots.

All obvious melodrama directed to the simplest fan tastes and for that purpose extremely well done. Ken Maynard and his white horse, "Tarzan," are a great team for this sort of thing and here handle the assignment very well. Picture has good comedy in its rough and ready western outlaw types. They work up a whale of a fighting climax when hero is besieged in hacienda of Spanish heavy.

"Tarzan" takes a signal to the outlaw band which has befriended the hero and they ride to the rescue while hero holds the horde of natives at bay in sword combat.

All routine material, but sure-fire and presented for full value. Picture is first rate subject for the daily change houses and a strong number for double feature programs, as here. *Rush.*

BROKEN MASK

Morris R. Schlank presents Crescent Picture, distributed by Anchor. James B. Hogan, director. Cullen Landis and Barbara Bedford featured. Story by Francis Fenton. Also in cast: William V. Mong, Wheeler Oakman, James Marcin, Pat Harmon and Phillipe DeLacy. At the New York, New York, one day, March 16, half double bill. Running time, 60 minutes.

One of those independents. Little to recommend it, even for the modest daily changers except perhaps price. Relegated to the week-end of double bills, as on this program.

Fatal defect is use of a comedy idea as the basis of a dramatic subject. Story has to do with an Argentine man dancer working in a New Orleans night club whose face has been so marred by scars that he cannot get ahead in his profession.

A sweetheart from the Argentine has become a dancing star in the theatre. When they meet, she persuades the hero to have his map done over by a plastic surgeon, and thus made handsome, become her partner. All this is accomplished in due time and the dancing pair become the greatest in their line.

They fall in love, of course, but meanwhile the same plastic surgeon has fallen in love with the girl. On their marriage eve, he gives the hero some treatment that brings back all his old scars, making him so ugly the Doc thinks heroine will refuse to marry him. Instead of which hero cuts the doc all to pieces with one of those Argentine cattle whips and heroine declares she loves him for his sterling heart and not his patched up pan.

Story is dull in the telling besides absurd in material. Long passages are devoted to sentimental business between dancing heroine and her ancient papa, refugee from a South American revolution. Girl is supposed to be a whirlwind of a dancer, but doesn't put it over.

Few cabaret scenes are sightly enough and the settings are always adequate but the only action is the doctor-hero fight, which doesn't support the whole hour of flicker. *Rush.*

WOMAN WISE

Fox production and release. Directed by Albert Ray. Scenario by Randall H. Faye. In cast: June Collyer, William Russell, Walter Pidgeon, Theodore Kosloff, Duke Kahamamoku. At Loew's Circle, one day, March 2. Running time, about 50 minutes.

Slap bang direction and shooting from a story too small to fit, even on the Hollywood cuff, contribute largely in making "Woman Wise" the kind that will register blah even in oiliest tank towns.

"It's a Fox Production" should be taken off on account of the really worthwhile material coming out of the Fox lot. The most wholesome reaction is that of having witnessed a newsreel of attacking Persians spliced into a Mack Sennett comedy, with a fraction of a reel of the popular "Poverty Row" drama.

By the time the thing is over, the fan can only remember that a fairy-like pasha is after the scalp of an American because of a girl. The consul has to be socked on the jaw before he is wise that the girl loves him and not his friend.

Apparently, the last couple of feet inspired the title.

SKINNER'S BIG IDEA

FBO production and release. Story by Henry Irving Dodge adapted by Matt Taylor. Directed by Lynn Shores. Cameraman Phil Tannura. Titles by Randolph Bartlett. In projection room, March 7. Running time, one hour.

Skinner ..... Bryant Washburn
Hemingway ..... William Orland
Carlton ..... James Bradbury, Sr.
Gibbs ..... Robert Dudley
Perkins ..... Ole Ness
McLaughlin ..... Charles Wellesley
Dorothy ..... Martha Sleeper
Jack ..... Hugh Trevor
Mrs. Skinner ..... Ethel Grey Terry

About 1923 Bryant Washburn starred in "Skinner's Dress Suit," one of those typical fantasies of getting ahead in business. Story has been since used again for Reginald Denny.

Now comes the sequel. Skinner, established success, is taken into the firm of McLaughlin & Perkins, placed in complete charge during the absence of the senior partners and told that his first job is to fire Hemingway, Carlton and Gibbs, three old bunnies who have gotten mouldy by 20 years of faithful but uninspired service for the firm.

Skinner hates to air the genial old men, especially because they are so honestly delighted at his own promotion. His heart is about broken when the old boys give him a surprise party at his home.

The big idea that came to Skinner was to rejuvenate the vets. This he does by psychology, planting a bright young actress in the office as a secretary, and then kidding, brow-beating and annoying the old timers out of their drowsiness, making them think, act, use initiative and snap out of it.

The story, the idea, the sentimentality of the whole thing is just what the average American loves. It's a business romance, the romance of a business such as nobody probably ever knew, an office in which making money is too easy to be important, but it's pie for the home towners.

Additionally there is a little heart-tug now and then, some laughs, pure, unruffled love between the actress and the big boss' son. It shapes up, in toto, as a neat number for FBO and the average non-deluxe exhib. *Land.*

OPEN RANGE

Paramount production and release. Directed by Clifford B. Smith from the story by Zane Grey. Screen treatment by John Stone and J. Walter Ruben. Cast including Betty Bronson, Lane Chandler and Fred Kohler. At Loew's New York, one day, March 2. Running time, 60 mins.

Excellent western pleasing in every aspect. While consisting of the usual ingredients the treatment of this production sends it over as a change of diet from the usual type of western.

Most commendable feature is its continuous and exciting action. Satisfactory lack of lengthy overdrawn sequences and even the love scenes, usually crude beyond description in westerns, are well done, due mainly to Miss Bronson's appearance and experience.

Principals, Miss Bronson, Lane Chandler and Fred Kohler, register as strong performers. Kohler, as the heavy, is unusually convincing, though Chandler is somewhat light in the lead male role.

Story is of the wandering cowboy who is suspected of rustling cattle and persecuted by the real rustlers. For the gal and the good of the community the boy hunts down the gang. Everything points to a quick and happy finish when it develops that the leader of the rustlers is a half-breed, mostly Indian. The Indian leader offers the menace protection and at the last minute an old-fashioned Indian-cowboy battle takes place.

To save the settlers, the "hero" stampedes the stolen cattle through the main street of the town, which is packed with redskins. He then saves the girl and her family from a fire and concludes an otherwise uneventful afternoon with the gal against his manly chest. Anyone could have written it, since it's been written before. *Mori.*

FLYING LUCK

Pathe production and release. Produced by Monty Banks. Directed by Herman Raymaker from story by Charles Horan and Monty Banks. Screen adaptation and continuity by Charles Horan and Matt Taylor. Monty Banks starred with cast including Jean Arthur, J. W. Johnstone, Kewpie Morgan, Eddy Chandler and Silver Harr.

Feature length comedy of this kind impossible except in daily changes or in spots where anything will go. This one merely a two-reeler padded with extra falls and ineffective mugging as filler for the additional running time.

Monty Banks is far too light to carry full length feature comedies, rating more in the two-reeler category if anything. Sergeant Duff (Kewpie Morgan), obviously intended as a foil, is an excellent type of overgrown boob heavy. He steals most of the scenes for laughs when played against Banks.

The story is simple and laboriously handled in the screening. It is similar to several other air stories seen in pictures recently, concerning the amateur airplane bug who takes correspondence school lessons in flying, but winds up by winning a contest, race, air polo game, war, mail delivery, speed test or whatever seems easier to shoot at the time on location.

In this case the dub wins the air polo match for the army through a trick played on him by the other workers on the flying field.

Laughs scarce, business uninteresting and response light. *Mori.*

PHANTOM RANGER

Universal production and release starring Al Wilson. Story and direction by Bruce Mitchell. In cast Lillian Gillmore, Mary Cornwallis, Larry Steers. At Arena, New York, one day, March 16. Running time, 45 minutes.

Although every effort has seemingly been made to make "The Phantom Ranger" an action picture, with speeding cars, planes and horses, as well as motorcycles, the average audience will arise feeling worse than if it had sat through two hours of the poorest foreign stuff.

The main trouble is the total lack of continuity. Coupled with a cast that never gets away from direction, the acting as a whole could have been done better by amateurs.

Al Wilson, the stunt flyer, does a lot of stock movements. Part of the time only does he use a real plane.

Too many nonsensical antics that fall flat even of comedy's bounds make this a hocus-pocus of stuff, not worth the negative it is printed on.

THE MASKED ANGEL

I. E. Chadwick production. Starring Betty Compson. Directed by Frank O'Connor from the story "Remorse" by Evelyn Campbell. Screen adaptation by Maxine Alton. Photography by Ted Tetzlaff; titles by Leon Les. In projection room, New York, March 15. Running time 55 minutes.

Betty Carlisle ..... Betty Compson
Jimmy Pruett ..... Erick Arnold
Luther Spence ..... Wheeler Oakman
Lola Dugan ..... Jocelyn Lee
Cactus Kate ..... Grace Cunard
Wilbur Ridell ..... Lincoln Plumer
Detective Bives ..... Robert Homans
The Nurse ..... Jane Keckley

Badly directed; enough so to kill possibilities except where the picture can be used as a filler. Story trite and dull, minus picture angles of any kind.

The star owes her fine appearance here mainly to the brilliant work of the photographer. Photography would place this picture on a par with anything turned out by the major studios if backed up by suitable story and continuity.

Action only in the subtitles, poorly written and constitute another unwelcome feature of the production.

Story is of the cabaret girl who did wrong but refuses to go back to her old lover. She accidentally meets a blinded soldier in a hospital and friendship soon blossoms into love.

Later, happily married in the cottage bought with a soldier's pension, the menace turns up to tell the soldier of his wife's record. The girl first intends to shoot her lover but the light of understanding shining in her tear-dimmed eyes, she tells all in the hope that her soldier-husband will understand. He does. *Mori.*

SATAN AND WOMAN

Samuel Zierler presents an "Excellent" production. Distributed by Commonwealth. Directed by Burton King from story by Mary Magruder. Cameraman, Art Reeves. Claire Windsor starred. Principals include Cornelius Keefe, Tom Holding, Edith Yorke, Vera Lewis and Madge Johnston. At Loew's New York, one day, March 9. Running time, 64 minutes.

Every now and then the professional movie-goer runs into a states right proposition that stands out like a royal flush. "Satan and the Woman" is such a picture. It has neatness, class, intelligence, good cast, well directed and a good story well told. It's deserving of playing much better theatres than it probably will play under the states right handicap.

Claire Windsor is starred. She looked like a million bucks and flashed some natty dressing that materially assists the picture in maintaining an air of distinction. Her name probably will count in the majority of stands.

The title is a misnomer. Satan has nothing to do with it, even by remote symbolism. It's a yarn about a small town where a gloomy old dame is boss of the works. She lives in a mansion on a hill and owns most of the town her house overlooks. Her granddaughter lives in the town, unacknowledged and a social outcast, because of the haziness surrounding her parentage.

Tale not wholly original but related in visual terms with effectiveness and nicely sustained quality.

Picture free from skimpiness. Sets look the part and like money. A masquerade dance is not too gaudy and yet sufficiently close to flashiness to add "production" to the final result.

Some of the circuits might find this number worth considering. *Land.*

Drew Demarest added to "Deadline," M-G-M.

SAN FRANCISCO'S SENSATION!

Just one of Many Tributes!

"OWEN SWEETEN and his Band saved the day for the stage show at the GRANADA."—Variety.

OWEN SWEETEN

I Acknowledge With Many Thanks the Kindness of

Major Edward Bowes, Mr. J. H. Lubin, Mr. Louis K. Sidney and Mr. Marvin H. Schenck

Their help and co-operation enabled me to score

A MOST SENSATIONAL HIT AT THE CAPITOL, NEW YORK, WEEK MARCH 10

as a climax to my phenomenal

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Driftwood
The Sideshow
Hurricane
The College Coquette

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with

Mary Philbin

Lionel Barrymore · Don Alvarado

Tully Marshall · · William Austin

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UNITED ARTISTS' 9th ANNIVERSARY MONTH

United Artists Picture

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ITS FAME WILL RING 'ROUND THE WORLD

Last night (**TUESDAY, MARCH 20th, 1928**) will be considered a truly important date in motion picturedom.

"THE TRAIL OF '98," the Metro-*Goldwyn*-Mayer picture which is in its world premiere at the Astor Theatre, Broadway (the key legitimate photo-play house of the world), will be remembered along with the historic epical pictures that every one in our industry knows.

"The Trail of '98" now comes to the screen in the full flower of its greatness. The sweep of its story, the spectacles of the Chilkoot Pass, the White Horse Rapids, the amazing snow-slide will be remembered along with the march of "The Big Parade," the chariot race in "Ben-Hur" and the civil war in "The Birth of a Nation."

Metro-*Goldwyn*-Mayer presents
"THE TRAIL OF '98"
For Our Industry's Pride.

LITERATI

Holman's "Speedy" Novel

Russell Holman, advertising manager for Paramount, has novelized Harold Lloyd's latest fun picture, "Speedy." Holman's volume, put out by Grosset & Dunlap, will appear April 8, the day the Lloyd comedy film is to be released by Paramount.

Holman has converted several other film tales into book stories, with one collaborator on two of them, Arthur Stringer. There are also 25 or more published short stories to this advertising man's credit, so he can't know much about the nite clubs.

Hype Hopped Train

Hype Igoe, New York "Morning World's" specialist on things pugilistic, walked out recently after a dispute with Ned Brown, the sports editor, who is now writing Hype's column. It appears that Brown isn't so keen about Tex Rickard and he suggested to Igoe that Tex's name not be mentioned unless necessary. This was just before one of the heavyweight elimination contests at Madison Square Garden. Hype replied he failed to get the idea and that comment on the bouts could hardly be made without mention of Rickard's name. Hype is also said to have reminded Brown that he has a contract with the "World." But Hype hopped a rattler and went to the coast.

Rickard is reported not a little worried about the heavyweight situation. The elimination of both Jack Sharkey and Jack Delaney did the mischief. Neither man could draw a real gate with Tunney, but the remaining contenders are not rated having one-third of the drawing value. Tex's worry is aggravated over the reputed fact that he has advanced Tunney $200,000. Half of that sum went to bind the contract which the champ signed with Tex to stage one or two bouts next summer.

Dirt Weekly—"Divorce"

A new "dirt" weekly is self-explanatory on the dirt end from its title. Its publisher is believed to be C. F. Zittel, who also publishes "Zit's," professed theatrical weekly, as mentioned in the title, but repudiated as much by show trade papers. Managing editor of "Divorce" is listed as Epes W. Sargent, who for several years was on the "Motion Picture World" before that weekly recently merged with the "Exhibitors' Herald." "Divorce" sells for 10 cents.

"The Wide Wide World," an English weekly of over three million circulation, printed testimony in divorce actions verbatim, without comment. It was that weekly which brought about the English law that no testimony or names other than mentioned in the divorce actions could be published.

"Zit's" of late has toned down in its scandal, with the thought of "Divorce" to fill in the void possibly suggesting itself.

The "Divorce" title on its front page is printed in red ink.

Augustus Thomas' Paper

Deckaration that the New Rochelle "Standard Star" is now the biggest money-maker of the Westchester Publications, Inc., in which Francis D. Hunter, the tennis player, is a large stockholder, recalls that this is the paper originally started by Augustus Thomas, the playwright, and resident of New Rochelle, under the editorship of Jack Forbes, once a musical comedy juvenile and now still at the head of the paper.

Thomas decided to go in for newspaper publishing when he became annoyed by some of the things published in another paper, and mentioned the fact at the Lambs Club, adding he would like to drive the other sheet out of business. Forbes was there at the time and said he would help do it. The New Rochelle "Standard Star" was the result, and though the other newspaper is still in existence, it has been nosed out by the "Standard Star."

"College Stories" Cold

"College Stories," which sought to cash in on the collegiate fad with stories of college life, has flopped. There will be no March issue. The monthly did well at first, but began to droop when "College Humor," formerly using short reprints from the college publications, included short stories and general articles in its make-up.

Geo. A. Rowe Dies

George A. Rowe, veteran newspaper man and most recently day news editor of the San Francisco "Chronicle," died in St. Luke's hospital in the Golden Gate City, following an attack of pneumonia. During his life Rowe worked on 85 newspapers in 56 cities.

Arthur Ruhl, second string critic for the "Tribune" and Sunday columnist in the "Trib's" Sunday dramatic section, has gone to Mexico on an assignment. William M. Houghton, editorial writer, is handling the Sunday column.

Nicky Arnstein's Autobio

Seems as if everybody on Broadway, on and off the stage, is doing his or her autobiography. Latest is Nicky Arnstein, former spouse of Fanny Brice, who calls his work "Gambler's Chance," and claims nobody ghost-wrote it for him, either. It is first to be published in serial newspaper form and then as a book.

Well-Fed Ho-Bo-Hemians

Failing to take heed from the troubles of the Cheese Club, the Brooklyn newspaper drama men, cartoonists, theatre press agents, etc., have formed a like organization called the Ho-Bo-Hemians. Unlike the Cheesers, they will lunch only once a week, and so their worries will be but one-sixth. (Cheesers don't eat Sundays.)

Publishers' Assn. and P. A.'s

New York State Publishers' Association, with offices in Syracuse, circularized the various moving picture press departments last week regarding what they described as "bales" of unwanted and unusable publicity material. They indicated that the papers in this state are tightening up on all picture publicity and asked that the movie p. a.'s check the avalanche of blurbs.

The Publishers' Assn. admits that when there is "an absolute news value" to publicity there is no objection to it, but they do not want to plough through tons of stuff to discover a real news item.

Several press agents have registered squawks about the growing toughness of the dailies. Since the fake suicide stunt in Central Park the chip-on-shoulder attitude of the copy desks has been intensified in New York city.

A display in the window of a Paramount building haberdashery store showing a semi-nude photograph of Roseray, the dancer, and beside it an art layout from one of the dailies that fell for the suicide story, is said to have added insult to injury with many newspapermen passing the store.

Harriet Brower Dies

Harriet Moore Brower, 59, internationally known music critic, author and concert artist, died last week at her home, 150 West 80th street, New York City. She studied music in this country and in Germany for several years, following which she went on the concert stage.

After many years of touring, both in Europe and in America, she retired to devote her time to teaching and to writing. Miss Brower had been music editor of "The Musician" for more than fifteen years.

Shella Leigh Hunt Dies

Shella Leigh Hunt, 53, author and short story writer, died March 10 at his apartments in the Stillwell Hotel, Los Angeles. Mr. Hunt had been living on the Coast for 17 years and made his home with his mother, who survives him.

Tab for Chicago?

A very strong rumor current, neither affirmed nor denied, is that the "Chicago Tribune," morning paper, has bought the "Chicago Daily Journal," evening, and will shortly turn it into an evening tabloid.

Chicago has never had a tab daily.

"Chicago" Heroine Dies

Beulah Annan, known to the reporters as "the most beautiful woman ever jailed for murder" in Chicago, died recently in the Chicago Fresh Air Sanitarium. It was around Beulah Annan and her misfortunes that Maurine Watkins, Chicago "Tribune" reporter, wrote the story "Chicago."

Screen Femmes as Editors

Mary Akin Carewe, former wife of Edwin Carewe, has become editor of "California Revue," illustrated magazine published in Los Angeles. On the editorial advisory board are Mary Pickford, Mrs. Antonio Moreno, Estelle Heartt Dreyfus, Conrad Nagel, Hope Loring, William J. Bryan, Jr., and Mrs. Watterson R. Rothacker.

Sara Clarissa Broomell, society reporter for the New York "World," and Newell Wallace Ferrell, radio traffic man, were married recently at "The Little Church Around the Corner" by the Rev. Randolph Bay, chaplain of the Episcopal Actors' Guild. Bride is a native of Glens Falls, N. Y., and a graduate of the fashionable Catherine Gibbs school in Boston.

Anita Loos' sequel to her "Gentlemen Prefer Blondes," and to be called "But—Gentlemen Marry Brunettes," will be out in April. Ralph Barton will illustrate it, as in the previous volume.

Bernard H. Arnold is out of the "Reflex," the new class monthly of Jewish life and activities, having disagreed with Isaac Carmel over certain matters of policy. The "Reflex" has caught on well since its start.

Stuart N. Lake, formerly on the copy desk of the New York "Evening Journal," is now located in San Diego, free-lancing for periodicals and the movies.

The writer is physically disabled as a result of the war, but finds the climate and conditions satisfactory out there.

Shaw Started Talking Back

In Ernest Greenwood's new book, "Aladdin, U. S. A.," is revealed that George Bernard Shaw was a London phone operator before he became famous as a writer.

Harold Dunlap, editor of "The Detective," was elected president of the Chicago Press Club. Other officials are Sigmund Kraus, and W. C. Jenkins, vice-presidents; W. K. Fisher, treasurer; K. E. Owen, secretary; Dr. Willis F. Rado, librarian. Members of the Board of Directors are J. Ellsworth Gross, J. Squibb, Paul H. Hughes, J. F. Vermillion, J. K. Mitchell, Harry Dejoannis.

Don C. Hall, author, actor, legislator and manufacturer, is a candidate for state representative in the 41st senatorial district of Illinois on the Republican ticket.

Horace Liveright will dispense with the first part of his firm's name, Boni & Liveright, this summer. The combination occurred by the inclusion of Charles and Albert Boni upon the firm's inception, but the two Bonis retired some time ago and are now publishing on their own.

Like Isadora Duncan, William H. Crane, the veteran actor, also completed his autobiography just before his death. The book is called "Footprints and Echoes."

Museum of Journalism

Perhaps the first museum devoted in its entirety to journalism is being established at Northwestern University. H. F. Harrington, director of the Medill School of Journalism, states that newspaper files, portraits of journalists, documents and epoch-making machines will comprise the principal exhibits.

Louis Ludlow's Ambish

Louis Ludlow, Washington correspondent for a string of papers, has declared himself as out to run for election to Congress from one of the Indianapolis districts. If Ludlow makes it he will be the first to make the jump from the press gallery to the floor of the House.

Ludlow just finished his term as president of the National Press Club.

World Wide Claims

New York columnists are on a hunt to find a gag Walter Winchell can't claim.

To date Winchell, who fills his column on "The Graphic" with mostly gags, hasn't failed to claim all—the better the harder he claims them.

Rockwell Kent, in association with others, has bought the English class publication, "The Studio," and will publish it in this country, with himself as the editor, under the title of "Creative Art."

Will Hayes has left the Hearst forces and is with the Automotive Royalties Co., 551 5th avenue, as advertising and publicity director. Under the by-line of "Garrick," Hayes did the dramatic critique for the New York "Evening Journal."

It is reported the gross bond issues covering various W. R. Hearst publications now amount to $44,000,000.

Merle Gray, M. E.

Merle Gray, picture editor of "The Bulletin," San Francisco, has become managing editor of the San Jose (Cal.) "Mercury-Herald," succeeding the late A. J. Clark. Gray got his newspaper start on the "Mercury-Herald."

Work has started on the new 25-story home of the Chicago "Daily News."

Now a Sensation in the Southern States

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Ask the man who played it why it does more business on return engagements

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Soon at the Carroll Theatre, New York

THE JESSE CRAWFORD ORGAN CONCERT

WITH MRS. CRAWFORD AT THE STAGE CONSOLE

PARAMOUNT THEATRE, N. Y.

Week beginning Saturday, Mar. 17, 1928

"SERENADE" (Schubert)

"MARY ANN" (Irving Berlin, Inc.)

"WITHOUT YOU, SWEETHEART" (De Sylva, Brown & Henderson)

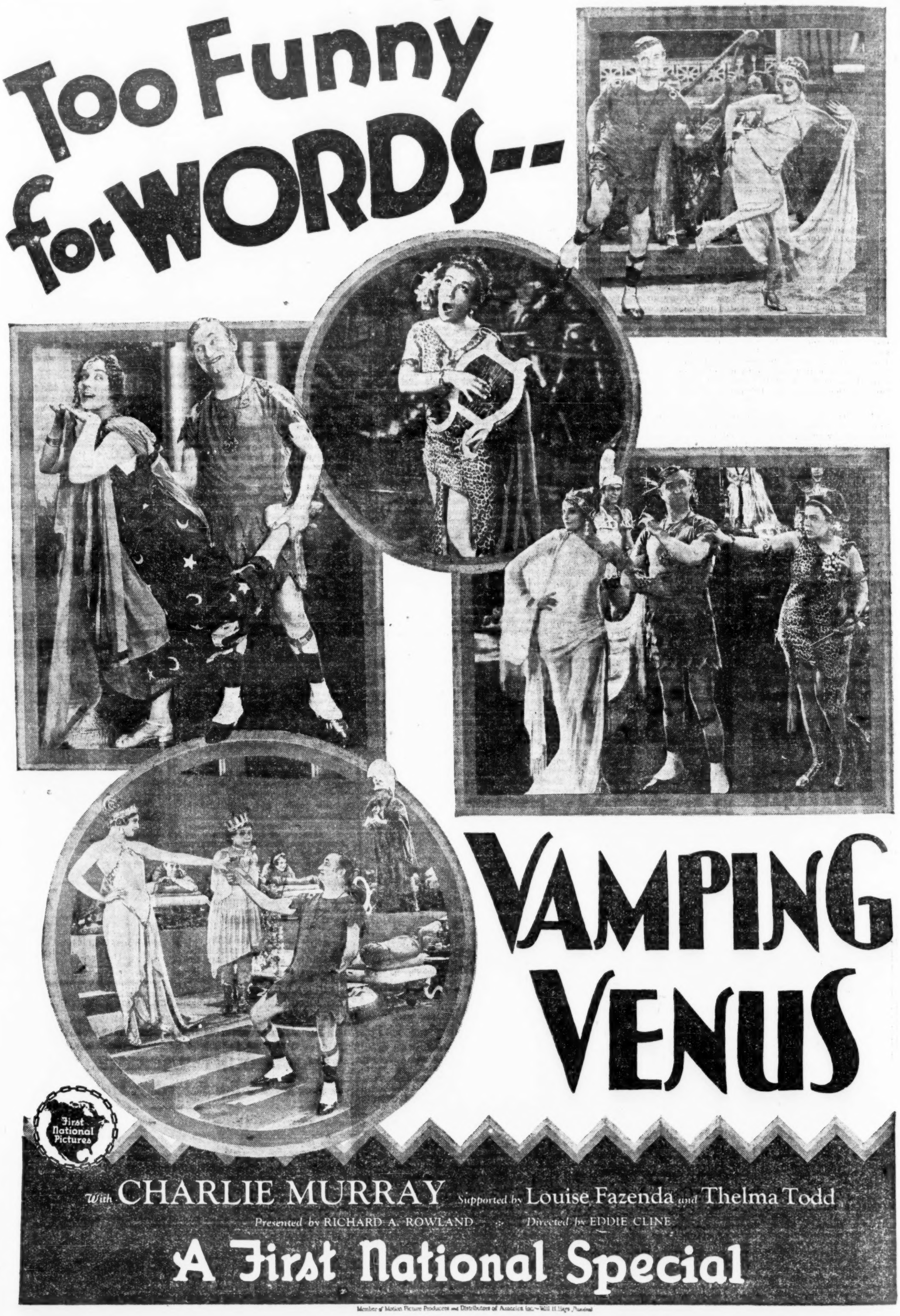
"LITTLE LOG CABIN OF DREAMS" (Harms, Inc.)

MARGARET SCHILLING

LYRIC SOPRANO

RETURN ENGAGEMENT, MARK STRAND, NEW YORK (MARCH 17)

(20th WEEK) Direction BENJAMIN DAVID



Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays, President

INSIDE STUFF ON PICTURES

(Continued from page 16)

outside chance of making a picture in cooperation with the department was the one who had shot a picture at West Point with William Boyd. The Pathe man jumped at this and said the director was Donald Crisp, who was already working on the cop story for Pathe-DeMille.

From then on, it was easy to obtain the necessary permission, and Crisp was instructed to go east with his staff to get the necessary scenes.

The inside came out when the Pathe man was informed of the high regard in which Crisp is held by officials of West Point. One of the West Point heads told a police commissioner he would never refuse permission for Crisp to shoot at the Academy, but he could not extend that invitation to picture directors generally.

Several of the larger picture chains, not the largest, throughout the country, are continually adding on theatres, of more or less importance in their sections. To secure the better local houses an acquiring circuit frequently must take on others not so classy, with the latter called shooting galleries in the trade. Shooting galleries are hit and run houses that may hit for a profit this week and run into the red for the next month.

Not so much attention is paid to these additions in a news way by the national picture papers, they being covered more generally by the regional film weeklies.

But the absorption of the independent houses by chains may be slowly seen in these acquirements. Their absorbers as a rule are linked with a national chain in some affiliated manner, or expect to be.

A day or two before Christmas, the manager of a branch film exchange belonging to one of the largest distribution organizations passed out among his employees $25 checks as yuletide gifts. The gang was happy. They sure were going to use the gifts to advantage. But the next day the manager called them into his office one by one and asked they return the checks. Luckily none had cashed or deposited them in the bank so the return was 100 per cent and no explanation made.

The telegraph companies have been obtaining plenty of wire business from coast studios and producers through the sending of congratulatory telegrams by stars, directors and others prominent in the business to new theatres opening around the country. Hardly a week passes but there are requests to send out wires to at least three new houses. Studios have the publicity department compose a few dozen congrat telegrams signed by various players under contract to the company. At least 50 wires of this nature go out of Hollywood from the studios to a new theatre.

Recently one of the big studios received a wire from a large eastern city requesting that wires from stars and others be sent for the opening of a large theatre. The request was complied with, but the next day the producer received a wire from a Hollywood florist suggesting that an order for flowers be placed for the theatre opening, and the particular florist would be glad to take care of the order by wire to the eastern city. The producer then looked up the wire received the previous day supposedly from the theatre manager in the eastern city and discovered upon investigation that the name signed to the telegram was unknown by the exchange manager or theatre owner.

Tracing back, the only thing the producer can figure is that the telegraph companies have their offices around the country watch for theatre openings and then advise the Hollywood branches. As a result of the incident, the producer has closed down on the congratulatory wires to theatre openings, except upon request of the exchange branch manager in the territory in which the theatre is located.

It appears from a casual reading of the new contract form agreed upon in Chicago that an exhibitor becomes a censor in reality through a clause giving him the right to reject an objectionable picture of a religious or racial slant, in his estimation. Re-reading brings out that if the distributor of the rejected film protests the exhib's decision, it goes to a board of arbitration, about leaving the matter as it was before.

Release dates for pictures adapted from current plays may again be given more consideration than formerly. It will come up through "The Jazz Singer" with Al Jolson on the Vitaphone playing for a run of 10 weeks in St. Louis, with George Jessel in the stage version of the piece, going in on the ninth week of the picture's stay. Jessel was butchered in the gross, playing at $3.30 with the picture next door at 50c. Jessel didn't do $4,000 on the week.

Besides which Jessel on the Vitaphone had been there but a few weeks before as one of the subjects of a Vita bill.

If talkers are going to hurt the drawing power of the subjects in person, they won't have it quite so easy in getting the subjects, despite the pay. Although that could work two ways. Vita might be good publicity. Jolson in person at the Loew's State, St. Louis, in about the 7th week of his "Jazz Singer," played against the talking picture at 50c and did $43,000 on the week. It was $2,000 under the house record, made at the State by "The Student Prince," a picture that ran six times daily. While the gross didn't start Al raving, he couldn't object since his share was $16,500 for the week.

Jessel is starting in the picture houses, the show having closed, at the Fox, Philadelphia, this week, for $4,500. He follows that up with two weeks for B & K in Chicago at $5,000, then going to the coast to make two features for Tiffany-Stahl, returning to New York to prepare for his new play, "Salute," written by Ben Hecht and himself, in the early fall.

Despite the edict of Mrs. Albert L. Stevenson, Highland Park movie censor, the picture "Babe Comes Home" will be shown at the Alcyon, Highland Park, Chicago. The censor objected on the ground that Babe Ruth, starring in the picture, chews tobacco in the film. An effort to restrain the theatre from showing the picture by procuring an injunction failed in Judge Edwards' court at Waukegan.

Less than three years ago, producer of short comedies had a number of small animal pets at the studio, which he used from time to time in his pictures. He also employed an Italian gardener who showed unusual fondness for the pets. When there was no gardening to be done, he would devote his time to training the various members of this small menagery.

The producer decided to disband the animals which were beginning to become more of a liability than an asset and presented them to the gardener. The latter gave up his position to devote his entire time to the training the dumb creatures for general picture work.

It wasn't long until the same producer, who had given the Italian the animals was forced to rent some back at as high as $50 per day. The gardener became suddenly wealthy from the proceeds from other producers for the rental of his trained cats, mice, goats, dogs, monkeys and birds.

But the industrious Italian did not stop with this. He has a more profitable side line that makes pikers out of our more conservative line of bankers. With plenty of money at his command and a large acquaintance among the lower studio workers, he will loan money to these workers at high rates, evading the law by verbal agreements. If a grip or a stage hand wants the advance of $20, for a few weeks, the Italian will loan it and expect $30 back within a fortnight.

No one knows just how much the Italian is worth, but he has proven a point that even in this age of keen competition, it is just as easy to rise from rags to riches as it was in the days of the roaring forties.

Sullivan, W. C. Booker

Los Angeles, March 20.

J. J. Sullivan, Los Angeles exchange manager for Fox, has succeeded Joe H. Goldberg as general film booking manager for West Coast Theatres circuit.

Sullivan is a pioneer exchange man, having come from the east after being in the Fox organization almost since its inception.

Ben Gould, assistant to Sullivan, will succeed him as manager of the local Fox exchange.

New Style Fashion Show

Minneapolis, March 20.

What is believed to be a new idea for a style show is being carried out this week at the State theatre, local ace F. & R. movie house.

Instead of having models parade to the footlights for routine posing, the show is built around a tabloid version of the musical comedy "Irene."

A leading local department store is staging the show in conjunction with F. & R.

HERBIE
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SOLO ORGANIST
Publix Capitol Theatre
Des Moines, Iowa
Broadcasting Daily Concerts
Through Station WHO

RUDOLPH
SCHRAEGER
FEATURED ORGANIST
4th Consecutive Year with
West Coast Theatres

MAURICE
SOLO ORGANIST
Indiana Theatre, Indianapolis
A Publix Theatre

IRENE FRANKLIN
AND
JERRY JARNAGIN
IN LONDON

Photo by Nicholas Muray, New York

THE LONDON "OBSERVER," SUNDAY, FEB. 26, 1928:

ALHAMBRA—IRENE FRANKLIN

"What we endeavor to express by saying 'the hour and the man' might be as aptly stated in 'the singer and the song.' There is a type of entertainer on the music halls today who becomes vivid, arresting and distinctive. When you hear Irene Franklin sing 'The Fireman's Wife' you see her almost as an essential part of the universe. This distressed lady, with face struck in the act of being scandalized, with a hat which can only perch on her head in an alarmed manner, seems to be significant of much. She shrieks out to the world that fires are not all that they seem. Why, she asks, should they always take place at night? Why should girls who go to bed in flannel stand ready to be rescued in pink georgette so that no imagination dare contemplate what will happen when the hose shall play upon them? This fireman's wife resembles Hamlet, Othello and Macbeth in that she represents the tragedy of an obsession. Once her premise is accepted, a nightmare of logic overwhelms her inevitably. M. W. D."

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EMPIRE TRUST CO.,
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Direction
WILLIAM MORRIS
HARRY FOSTER

"JESSEL CONQUERS ANOTHER WORLD

"The big Fox theatre was packed to the doors to see the tragedian, comedian, picture actor, Vitaphone singer, Georgie Jessel."
—Keen, Philadelphia "News."

OFFICE OF MAJOR JOHN ZANFT

March 16, 1928.

MR. GEORGE JESSEL,
FOX THEATRE,
PHILADELPHIA, PA.

Dear George:

We were delighted to have you appear for us at our theatre in Philadelphia.

Your act was splendid and very entertaining.

Immediately upon your return from the coast, communicate with me and I shall be delighted to play you again.

Wishing you all manner of success in your new picture, I am
Sincerely,

John Zanft.

Mr. Jessel is at the Chicago Theatre, Chicago, this week (March 19), booked by William Morris.

Starting April 15 for Hollywood to make two feature pictures for Tiffany-Stahl.

Returning to the legitimate drama, in September, in a new play by Ben Hecht and himself under the management of Albert Lewis and Sam H. Harris

---

PERSONAL REPRESENTATIVE ROBERT MILFORD

JESSEL PACKS THE THEATRE

"THE JAZZ SINGER" "PRIVATE IZZY MURPHY" VITAPHONE

DE LUXE PICTURE HOUSES

GRINDS AND NEIGHBORHOODS FEEL MILWAUKEE'S BAD TIMES

Whitehouse, Cinch for Westerns, Fading—Offering Auto Prize—10c Grind Offers Free Radio Set—$5 to $9 Nightly Gross in Suburbs

Milwaukee, March 20.

The grind houses that do the downtown sector of Milwaukee are beginning to feel the pinch of poverty. With the unemployment situation not looking up any and the list of workless swelled close to 85,000, the 10- 15- 20 cent houses are working hard to get a few shekels.

While the bigger houses still are coining plenty due to the class draw, the little ones are dipping into the reserve funds regularly. Small town tactics are the latest to be employed to get the nickels into the till.

The Whitehouse, one of the best bets in years past as a grind and where the westerns always got a big play, is starting to drop steadily. To halt the steady loss, the management had announced a free automobile to the holder of the lucky number. A Chevy coach is in front of the house on a pedestal with signs telling the crowds that all buying admission tickets have an even chance.

Across the street, the Princess, the Midwesco grind house, is running a double feature bill for 15-20 cents. A two-show policy for the price of one.

At the Gayety, where burlesque is supplied by the Mutual wheel, the two-show-a-day policy has given way to a continuous grind with movies filling in when the girls are not hopping about. The usual 99-75- 50- 25 price list has been knocked down to 60-30 with the seats non-reserved.

Around the corner, on Wisconsin avenue, the Butterfly, since its days of splendor as a first run house, now caters to the dime tossers. Third or fourth runs are featured here with two features for a dime, comedy thrown in. To make the draw extra good, the management is offering a radio free to the lucky holder. With a dime as top price and the two feature policy, this house needs free radios to get a crowd.

The same holds true of plenty of the smaller neighborhoods. It has been learned that some of the little outlying houses are playing to from $5 to $9 per night. Special nights are held to get them in with everything from groceries to tinware.

But the workingmen are not working and their dimes are staying home.

Des Moines, Ia., March 20.

The Orpheum, vaudeville, is cutting its Monday to Friday bills to two shows a day, E. F. Lampman, manager, announcing a club and social organizations reservation plan by which front sections of the house for the matinee and night shows are reserved.

Over the week end and holidays the house will run on the usual grind. No balcony reservations and during the week seats not taken by the group plan are first come first served.

West Coast Motion Picture Directory of Players, Directors and Writers

Titles by
MALCOLM STUART BOYLAN
FOX

JOSEPH FRANKLIN POLAND
Supervising Editor
UNIVERSAL FEATURE COMEDIES

LLOYD CORRIGAN
Staff Writer
3rd Year with Paramount-Famous-Lasky

FILM NEWS OVER WORLD

Washington, March 20.

Summary of reports received by the motion picture section of the Department of Commerce:

Profits in Sweden

Aktb. Svensk Filmindustri, principal producer and exhibitor of films in Sweden, capitalized at 10,000,000 crowns, made a net profit of 166,834 crowns during the year ending June 30, 1927, about 41,000 crowns more than the preceding year. Assets and liabilities balanced at 13,790,000 crowns, as against 16,410,000 crowns on June 30, 1926.

Congress of Theatre Owners

A congress of the owners of picture theatres was held recently at Belgrade, Yugoslavia, and an association of cinema owners was formed on that occasion.

A resolution was adopted and handed to the assistant of the Minister of Finance. It states the present economic conditions and the taxes assessed on cinemas are tending to destroy the very existence of the cinemas, and that the various taxes are the cause of such conditions. The Ministry was requested, the report states, to lower the taxes to enable the cinemas to develop normally. The congress further requested the Ministry to take proper action at once, as the financial condition of the cinema owners is said to be in jeopardy under the existing taxation and regulations.

European Film Notes

Received from Trade Commissioner George R. Carty, Paris:

German Spitzenorganization at a recent meeting discussed all important questions. It was resolved to appoint representatives in foreign countries and to improve the Foreign Office reports regarding film-production abroad. The exploitation of sensational law cases and similar events by producers and exhibitors will not be countenanced by the Spitzenorganization, it is said. Exhibitors will also be forbidden to show "stills" of film scenes deleted by censors.

M. Louis Nalpas of the French Societe des Cinermans was recently in Berlin negotiating with the liquidated Bruckmann Company with a view of reorganizing this concern either on his company's account or in co-operation with a German firm, it is reported. This company's desire to affiliate with American companies has been known for some time.

Dr. Max Class has resigned from the directorship of Terra Films of Berlin and is establishing his own producing organization, states a Berlin message.

British exhibitors are watching with increasing concern, it is said, the number of large public buildings which are being fitted for the exhibition of films. A great many of these buildings have specified purposes which are not likely to change in a lifetime, but others have a less permanent character, and a change in their function might take place imperceptibly, with ultimate detriment to local exhibitors. The latest building to be equipped in this way is the new Museum and Art Gallery now being built by the Belfast City Corporation.

The Ukranian Cinema Commission arrived recently in Paris for the purpose of establishing relations with French companies for Franco-Russian film productions. It is reported now that Pathe-Nord has joined with the Russian group for the production of two feature films.

L'Alliance Cinematographique Europeenne, German Ufa subsidiary in France, announces 17 releases for 27-28, headed by "La Passion de Jeanne d'Arc" and "L'Equipage," French productions of a concern it recently merged with.

The authorities of the Eastern Bengal Railway have arranged to run a second demonstration train in the near future. The railway demonstration car will be attached, and the public will be given free cinema shows.

Summary of reports received by the motion picture section of the Department of Commerce.

Expansion in France

There were constructed or enlarged during 1927 in France 68 cinemas, according to a report from Trade Commissioner George R. Canty, Paris. The types were as follows: Theatres seating from 2,500 to 3,000, 2; theatres seating from 2,000 to 2,500, 5; theatres seating from 1,500 to 2,000, 1; theatres seating from 1,000 to 1,500, 6; theatres seating from 750 to 1,000, 10; theatres seating from 500 to 750, 17; theatres seating under 500, 27.

As a result of this expansion 50,530 seats were added to the total seating capacity of France and its North African colonies.

Large Type in Germany

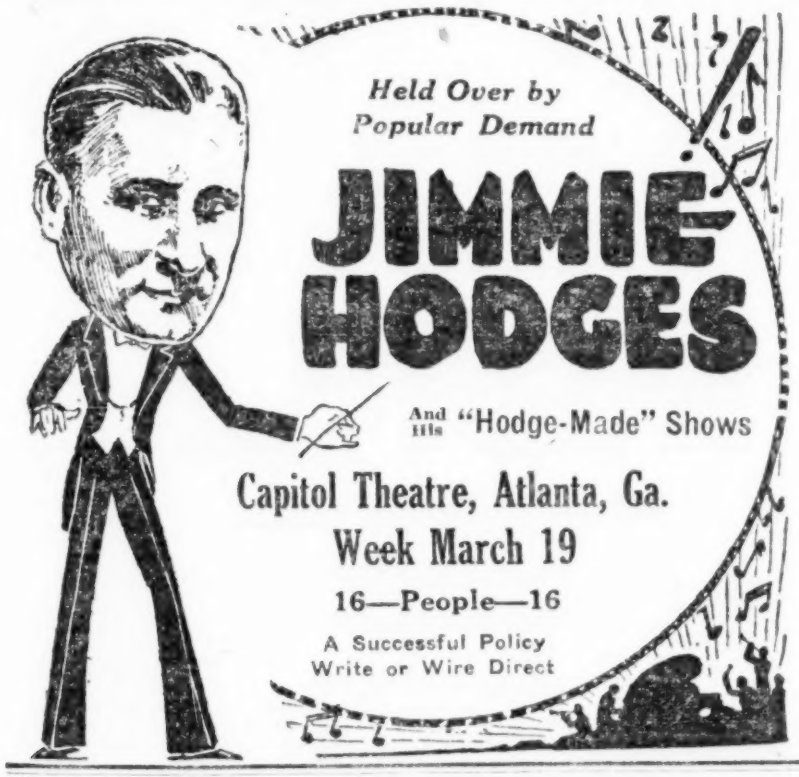
According to trade figures published recently, during the three-year period from 1925 to the end of 1927 cinemas with a seating capacity of from 750 to 1,000 increased from 107 to 127, states Trade Commissioner George R. Canty, Paris. During the same three-year period cinemas with a seating capacity of more than 1,000 increased from 64 to 150. Thus, the number of so-called large cinemas in Germany increased from 171 at the end of 1924 to 277 at the end of 1927.

Of the above increase Berlin has but eight of the houses seating from 750 to 1,000, and 14 of the houses seating more than 1,000.

The same press reports, estimating that there are 4,000 cinemas

(Continued on page 42)

FREDDIE MARTIN
"The Goofy Gob"
While playing the Midland, Kansas City, Mo., "VARIETY" said: "Freddie Martin came on and stopped everything with his dancing—'nuff sed."
WEEK MARCH 25
ORIENTAL, CHICAGO
Per. Rep., MAX TURNER
WILLIAM MORRIS OFFICE



COLUMBIA PICTURES CORPORATION
announces that it has in course of production the following motion pictures:
Social Climbers
Hello, Stranger
The Chorus Girl
Object—Alimony
The Quitter
Copyrighted—and All Rights Protected

THE
FOURSOME
QUARTETTE
NOW ON RADIO FOR NATIONAL BROADCASTING COMPANY

RITA OWIN
LATE ECCENTRIC DANCING STAR OF ZIEGFELD "FOLLIES"
NOW AT THE CAPITOL, NEW YORK (WEEK MARCH 17)
DIRECTION WM. MORRIS

WHAT WE HAVE LEARNED ON THE PUBLIX CIRCUIT

MR. SAM KATZ,
PRES. PUBLIX THEATRES CORP
PARAMOUNT BLDG.,
NEW YORK CITY.

Dear Mr. Katz:

This week we are finishing our second successful tour of the entire PUBLIX Circuit. We wish to thank you and your associates for having created and maintaining the most ideal conditions we have ever encountered in our career in show business, and we have appeared for nearly every organization in show business.

Truly, the PUBLIX courtesy and service extends from the front of the house to backstage and makes working conditions pleasurable. The theatres are beautiful and healthful. The stage and dressing rooms are comfortable to the utmost degree. Transportation and Pullman facilities and hotel co-operation for the benefit of the performer makes PUBLIX the artists' dream of Paradise come true. Certainly we all can do our best for the audiences under such circumstances.

Realizing that in a big organization the human note is sometimes lost sight of, it should be gratifying to you to know that through the efforts of such able executives as Messrs. A. J. BALABAN, J. R. COWAN, WILTON FELD, JACK PARTINGTON, FRANK CAMBRIA, JOHN MURRAY ANDERSON, EARL SAUNDERS, your Theatre Managers and Advertising Departments, and other capable executives associated with your concern, you have made possible the ideal conditions for all artists playing the PUBLIX Circuit. They, too, voice their appreciation as we do.

Very truly yours,

Al MARKELL
and
Gay FAUN

(Closing This Week
Jack Partington's "FLORIDA")

PICTURE POSSIBILITIES

"Shi The Octopus"—Favorable

"SH! THE OCTOPUS" (Farce Mystery, Gallaher and Welch, Royale).
Spooky mystery comedy set within a deserted lighthouse. Enough tricks to keep a director busy working them out but should be better fun as a picture than a play. *Ibee.*

"Maya"—Unfavorable

"MAYA" (Actor-Managers, Drama-Comedy).
Spicy Continental theme, totally taboo for flickers *Abel.*

"Dr. Knock"—Unfavorable

"DR. KNOCK" (Am. Lab. Theatre, Comedy).
Continental farce lacking punch or situation. *Abel.*

"The Wrecker"—Unfavorable

"THE WRECKER" (Melodrama, Guy Bates Post, Cort):
Of English make. Mystery melodrama that does not measure up to the American brands. *Ibee.*

"Rope"—Unfavorable

"ROPE" (Melodrama, Jas. W. Elliott, Biltmore):
Has about nearly everything that should be kept off the screen, including near-rape, lynching and post-whipping.

"Marriage On Approval"—Unfavorable

"MARRIAGE ON APPROVAL" (Kallesser, Drama, Wallack's).
Had the play clicked, the companionate marriage theme might have been glossed over in scenario treatment with a morality point but as is, it has neither legit nor flicker merit. *Abel.*

"Her Unborn Child"—Unfavorable

"HER UNBORN CHILD" (Drama, Majestic Prod., Inc., Eltinge).
Rather delicate for screen, but boy does right by our Nell. May have been picturized; play around for some time. But hardly with this title. *Ibee.*

"Napoleon"—Unfavorable

"NAPOLEON" (Drama, James W. Elliott, Empire).
Did not impress as exhibiting enough new matter about the French soldier to be accepted for pictures. *Ibee.*

"The Great Necker"—Favorable

"THE GREAT NECKER" (Brown, Comedy, Ambassador).
While play will not wow 'em as a stage success, has film possibilities. Satire on movie censors will have to be voluntarily censored. *Abel.*

"The Buzzard"—Favorable

"THE BUZZARD" (Winslow, Inc., Melodrama, Broadhurst).
While ineffectual stage material, it suggests better possibilities for the flickers. *Abel.*

"Killers"—Unfavorable

"KILLERS" (Melodrama, Contemporary Theatre, Inc., 49th Street).
Full of crooks and minus any special moral. Finale scene of death chamber at Sing Sing would probably rule it out for pictures. *Ibee.*

1st Stanley Unit April 2

The first Stanley circuit unit under the new presentation policy starts April 2, staged by Edward L. Hyman of the Brooklyn Strand. Almost simultaneously shows by Harry Crull and Joe Plunkett get under way to fill in available time.

UNEMPLOYMENT IN TACOMA

Tacoma, March 20.

Beginning March 23 the Broadway here will use Fanchon and Marco stage shows only three days instead of a full week.

The change is due to business conditions, mostly brought about by the number of unemployed in this district.

Boris de Fas, Michael Vavitch, Michael Visaroff and Marian Templeton in "The Woman Disputed," starring Norma Talmadge for United Artists. Henry King will direct.

"MITEY"
ANN LEAF
AT THE WURLITZER
METROPOLITAN, LOS ANGELES

Michigan Vaude Mgrs. Ass'n
Charlie MACK
Booking the most extensive circuit of vaudeville and presentation theatres between New York and Chicago
Michigan Theatre Bldg.
DETROIT
Standard Acts Write or Wire
ASK FENTON and FIELDS

HELENE HUGHES
ROY SMOOT
Featured with
FANCHON and MARCO

Aschers in Court

Chicago, March 20.

Ascher Brothers have gone into court, seeking to dissolve the receivership of their theatres.

Chicago Title and Trust Co. and William Fox, who are defendants, are said to be willing the receivership shall cease, under certain conditions.

"TENDERLOIN" IN HOLLYWOOD

Los Angeles, March 20.

George Reilley, house manager of Loew's State, has resigned to become manager for the new Warner Bros. 3,000-seat house in Hollywood.

Larry Ceballos leaves Fanchon and Marco to have charge of presentations at the house, which opens April 15 with "Tenderloin." Ceballos will additionally co-operate with Bryant Foy in creating Vitaphone novelties for Warner Bros.

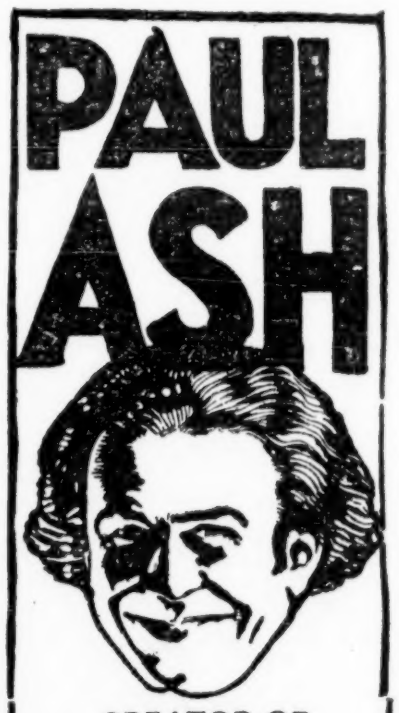
PUBLIX UNIT'S WEST ROUTE

San Francisco, March 20.

Publix units playing the West Coast houses will come west from Chicago to Seattle, thence Portland, San Francisco and Los Angeles, then jump east to Denver, followed by Omaha and Des Moines, with route after that uncertain.

"Midnight," original by Arthur Hoerl, for Duke Worne's next production for Rayart. Production at California studios.

PAUL ASH



CREATOR OF STAGE-BAND ENTERAINMENT
Known as the
"PAUL ASH POLICY"

BACK HOME AGAIN
BALABAN & KATZ
ORIENTAL THEATRE, CHICAGO
WATCH MY SMOKE!

"EXCLUSIVELY COLUMBIA RECORDING ARTIST"

Paul Ash Presentation Staged by
LOUIS McDERMOTT

There Is No Substitute for Paul Ash Entertainment

"HEY HEY" BOY "HEY HEY"
JACK POWELL
"THE RAJAH OF RHYTHM"
Featured in
JACK PARTINGTON'S "HEY HEY" UNIT
PARAMOUNT, NEW YORK, OPENING SAT. MAR. 24
Personal Direction Joe—LEDDY & SMITH—Edw.
226 WEST 47th STREET, NEW YORK CITY

BELL and COATES
THE CALIFORNIA SONGBIRDS
This week with Paul Ash, Oriental, Chicago
Direction PHIL TYRELL, WILLIAM MORRIS OFFICE

COAST NOTES

J. Gordon Cooper has finished direction on "Sintown" for Pathe-De Mille.

Francis X. Bushman, Jr., in "Marlie the Killer," Pathe, with "Klondike," dog.

Wade Boteler added to "Knocking 'Em Over," Richard Dix. Par.

Ben Stoloff, director for Fox, resigns another three-year optional contract with this company.

Christie completed three comedies for April and May Paramount release. They are "Goofy Ghosts," "Love's Young Scream" and "A Gallant Gob."

Supporting Charles Delaney and June Marlowe in "The Branded Man," Trem Carr production for Rayart, are Andy Clyde, Lucy Beaumont, Gordon Griffith, George Chesborough, Henry Rocquemore, George Riley, Erin La Bissner. Scott Pembroke directing.

Chet Withey has been signed by Metro-Goldwyn-Mayer to direct Tim McCoy's next production.

Ann Page, brought to the coast by Harry K. Thaw, clicked with M-G-M and has been cast for a role in "The Dancing Girl."

Doris Dawson added to "Boss of Little Arcady" featuring Charles Murray, F. N. Eddie Cline directing.

Gertrude Astor as lead in "Butter and Egg Man," F. N.

George Kotsoneros, Montague Love, Yola D'Arvil and Sojin added to "Night Birds," featuring Milton Sills, F. N. Benjamin Christensen directing.

Frances Hamilton, stock contract player, for "The Yellow Lily," F. N. Alexander Korda directing.

Camilla Horn opposite Ramon Novarro in his next picture for M-G-M. Robert Z. Leonard directing.

Myrna Loy will make "State Street Sadie" as her next for W. B. Sequel to "The Girl From Chicago." Archie Mayo directs.

Huntley Gordon added to "The Dancing Girl," M-G-M. Harry Beaumont direction.

Myrna Loy, William Russell, Georgie Stone in "State Street Sadie" for Warners. Archie Mayo will direct.

Reginald Denny will make "His First Case," by Gladys Lehman, for U.

Robert Hopkins is titling "Detectives" and "Iron Mike" for M-G-M.

Hamilton Revelle, stage actor, is permanently on the coast to take a whirl at pictures.

Carmel Myers added to Ramon Novarro's next for M-G.

Paul Ralli added to Marion Davies' next for M-G, with William Haines.

Fred Niblo will direct Greta Garbo and John Gilbert in "War in the Dark," from a play by Ludwig Wolfe. Production begins April 9.

Emmett King added to "Detectives," M-G-M.

Albert Conti opposite Florence Vidor in "The Magnificent Flirt," Par.

June Collyer's next for Fox will be in "Part Time Marriage." Irving Cummings direction.

Lawrence Gray and Louise Lorraine added to "The Deadlines," M-G-M. D. Ross Lederman directing.

Clive Brook instead of H. B. Warner will play in "The Perfect Crime," F. B. O. Irene Rich was loaned from Warners for the feminine lead, Bert Glennon directing.

Sojin added to "He Learned About Women," William Haines' next for M-G. Sam Wood directing.

Lina Basquette borrowed by F. N. to appear opposite Richard Barthelmess in "Roulette."

Mary Doran and Freeman Wood added to cast untitled Esther Ralston picture for Par. Gregory La Cava directing.

Hazel Keener and Tom Ricketts added to "The Magnificent Flirt," Par. H. D'Arrast directing.

William Worthington in Esther Ralston's current untitled picture for Par.

Billy Franey in "The 50-50 Girl," starring Bebe Daniels, Par. Clarence Badger directing.

Arnold Kent added to "The Woman Disputed" for United Artists. Henry King directing.

Those in support of Douglas Fairbanks in "20 Years After," sequel to "The Three Musketeers," are Marguerite de la Motte, George Seigman, Leon Barry and Eugene Paulette. All of these are repeating their respective roles in the "Three Musketeers."

Robert Armstrong added to Howard Hawk's aviation picture for Fox, with Sue Carol and Arthur Lake.

Wilfred Noy to direct "The Devil's Cage" for Chadwick. Pauline Garon starred.

Reginald Denny assigned to "The Showboat," U.

Gwen Lee, Wampas Baby star, opposite Conrad Nagel in "Diamond Handcuffs," M-G-M. John McCarthy direction.

Richard Rosson to direct "None But the Brave" for Fox. Lionel Barrymore and Maria Casajuana in leads. Julia Swayne Gordon, Joe E. Brown and Warren Burke in cast.

Donald Reed and Doris Dawson added to "Boss of Little Arcady," F. N. Eddie Cline to direct.

Douglas Fairbanks, Jr., as male lead in "Modern Mothers," Columbia. Helen Chadwick opposite. Others are Ethel Gray Terry and Al Roscoe. Phil Rosen directing.

Lillian Gilmore in feminine lead for "Plastered in Paris," Fox, co-featuring new team of Cohen-Pennick.

George Ellis added to "The Cop" for Pathe-DeMille. Donald Crisp directing.

Ralph Forbes borrowed by F. N. from M-G-M for "The Whip." Cast includes Dorothy Mackaill, Lowell Sherman, Albert Gran.

Hoot Gibson's next western for U, "Doubling for Trouble," Henry MacRae directing.

Andre Beranger signed by W. B. for three pictures.

Koo Mai, Japanese actor, added to "Detectives," M-G-M co-starring Dane-Arthur.

Norman Trevor for Lew Cody's next M-G-M, "Man About Town," Mal St. Clair directing.

Ricardo Cortez for male lead in "Ladies of Night Club," Tiff-Stahl. Barbara Leonard opposite and Geo. Archainbaud directing.

Colleen Moore's next for First National will be "Heart to Heart," instead of "Here Is My Heart."

M-G-M has purchased screen rights to "The Masks of Erwin Rainer," by Jacob Wasserman.

Mary Duncan in feminine lead of "Mud Turtle," F. W. Murnau's next for Fox. Production will not start for some time yet.

Dorothy Cumming added to "The Dancing Girl," M-G. Harry Beaumont directing.

John Westwood added to Billie Dove's current F. N. picture, "The Yellow Lily."

Johnny Mack Brown added to "Dancing Girl," M-G-M.

Rosa Raisa, Chicago opera singer, in Vitaphone sketch at Warner studio here.

Harry Morey, Constantine Romanoff and Harry Todd added to cast of "The Fifty-Fifty Girl," starring Bebe Daniels, Paramount. Clarence Badger directing.

Sue Carol added to "Man About Town," starring Lew Cody. M-G-M. Mal St. Clair directing.

Paramount exercised option on contract of James Hall, actor, for another six months.

Ralph Ince's next production for F. B. O. will be "Gang War," underworld story.

Production started on "Don't Marry," Fox, with Lois Moran and featuring Neil Hamilton. James Tinling directing.

Del Henderson added to Marion Davies' next picture for M-G. King Vidor is directing.

Larry Darmour's next Al Cooke picture for FBO release is "My Kingdom for a Hearse," newspaper yarn. In cast, Mary Land and Ella MacKenzie.

Ruth Cummings writing titles for "The Actress," Norma Shearer's latest picture for M-G-M.

Elizabeth Picken's contract with William Fox expired. Miss Pickens is a scenario writer.

Arch Heath completed his last Max Davidson picture for Hal Roach. Leaving for New York via Panama canal and Havana.

Pauline Starke and Jack White en route to New York via Panama canal.

Helene Chadwick for feminine lead in "Modern Mothers." Columbia. Phil Rosen directing.

Charles Stevens, Harry Schultz and Florence Turner added to "The Volunteer," Harry Langdon's present picture for First National.

James Ormont will begin production soon on "Companionate Marriage," to be released through First Division Distributors.

M-G-M will sign Betty Morrissey, newcomer, to an optional stock contract.

Matty Kemp and Ned Sparks in "The Magnificent Flirt" starring Florence Vidor, Par. Harry D'Arrast directing.

Herman Mankiewicz titling "A Date with a Duchess." Adolphe Menjou starred. Par.

J. F. Natteford writing scenario for "Ladies of the Mob." George Archanbaud directing. T.-S.

Sue Carol signed by Fox for the feminine lead in Howard Hawks's next picture; aviation story.

Earle Foxe added to "The News Parade," David Butler directing. Fox.

Late in the spring Universal will start production of "Terrors of the Unknown," prehistoric drama on the order of "The Lost World."

Tenen Holtz added to "Detectives," M-G-M, co-starring Karl Dane and George K. Arthur.

Mike Donlin and Roscoe Karns added to "Knocking 'Em Over," featuring Richard Dix, Par. Fred Newmeyer directing.

Leslie Fenton added to George Bancroft's picture for Paramount. Josef von Sternberg directing.

Richard Barthelmess will make "Roulette" and "Out of the Ruins" as his next pictures for F. N. Gerald Duffy is writing adaptations for both.

Al Santell, director, who was replaced on "Little Shepherd of Kingdom Come" by John Dillon when he was taken ill with flu, will direct "Roulette."

H. J. Green and Harvey Thaw, writing adaptation and continuity of "Boss of Little Arcady," F. N. Eddie Cline directing.

Adelaide Heilbron adapting "Butter and Egg Man," F. N.

Ralph Spence, titling "Vamping Venus," F. N. Eddie Cline directed.

Louis Wolheim, featured in support of Thomas Meighan in "The Racket." Produced by Caddo for Par. Both Meighan and Wolheim under long term contracts to Caddo.

"Dancing Girl" started at M-G with Joan Crawford, Dorothy Sebastian and John Mack Brown in cast. Harry Beaumont directing.

Tom Tyler started on his first western for new FBO program. Bee Anann, Frankie Darrow, Bill Nestell and Barney Fury in cast. Robert De Lacey directing.

"The Magnificent Flirt" into production at Par with Florence Vidor, Loretta Young, Albert Conti, Paul Lucas and Marietta Miller in cast. H. D'Arrast directing.

Polly Moran added to "He Learned About Women," M-G.

Yola D'Avril added to "The Yellow Lily," F. N.

Sam Hardy in "Diamond Handcuffs," M-G.

After Ernst Laemmle completes "Phyllis of the Follies" for U he will start on an original by L. A. Brown.

Phyliss Haver has been borrowed from DeMille by D. W. Griffith for "The Battle of the Sexes." Belle Bennett and Jean Hersholt already signed.

Corliss Palmer has left the M-G-M lot for Tiffany Stahl.

Ben Grauman Kohn is writing an original, "Beautiful but Dumb" for T-S.

Phyliss Haver has been borrowed from United Artists by the DeMille studio.

Robert Hopkins is titling "A Certain Young Man," starring Ramon Novarro for M-G-M.

Clarence Hennecke signed by Harry Langdon as comedy constructor on his next. F. N.

Earl Montgomery finished direction of "Mickey's Wild West," ninth of Darmour FBO comedies.

Harriet Matthews in Al Cooke comedy, "Restless Bachelors," for Darmous-FBO.

Corliss Palmer, Katherine Wallace, H. O. Pennel and Temple Saxe added to cast of "Clothes Make the Woman," being directed by Tom Terriss. T-S.

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Now in Second Successful Week

"Variety" says: "The presentation which is paced by Jack Pepper, formerly of Salt and Pepper, guest conductor this and next week. The juvenile makes an excellent appearance, is just the correct amount of hotsy-totsy for the necessary pep."

Thanks to Messrs. ED. HYMAN and JERRY SEARS
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Paul Ash Says:

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Is a Tremendous Sensation at the

ORIENTAL, CHICAGO, THIS WEEK

Booked Solid in All Balaban & Katz Theatres

Direction PHIL TYRELL, WILLIAM MORRIS OFFICE

3 MIDNITE STEPPERS 3

This week with Paul Ash, Oriental, Chicago, including Publix Circuit to Follow

Direction PAUL SAVOY AGENCY, Detroit, Mich.

FLASH DANCING ACT GIVEN $700 MORE BY FOX THAN K-A-O OFFER

De Marcos Going Film-House at $1,250 Weekly—Keith-Albee-Orpheum Offered Standard Turn $550—Another Chop for Ensemble Acts

The De Marcos, dancing team and standard act for years, are going picture house, because of their inability to get a salary break on their new production act from the Keith-Albee-Orpheum Circuit.

The De Marco act, carrying a cast of seven and carpenter, was offered $550 as top for the current week at the Riverside, New York. They declined it, and opened instead for Fox at the Savoy, Brooklyn, at $1,250, with additional Fox time and some picture house dates to follow.

The De Marcos are the first to have been hit under the new economy rule and minimum set for flashes and production acts on the K-A-O circuit. Despite previous reports that the circuit would go as high as $900 for a production act, it would seem that this figure has since been given another chop.

GOLDE OPENS HIS OWN BOOKING OFFICE

Experience of 23 Years with Keith's; 20 Years a Booker; Gen'l Booking Business

Lawrence J. Golde, for 23 years with the Keith organization, from which he resigned last week, has opened a booking office of his own at 1560 Broadway (Bond building). As a general booker and without partners, Goldie will place bills of attractions and acts into the houses booking through him.

Golde is the first Keith-Albee booker to leave that agency to set up a booking office by himself. Several agents have deserted K.-A.-O. within the past two years. None of the bookers who may have left also within that time have gone into the house booking business.

When Golde left the K.-A.-O. agency he was booking 25 K.-A. (including Proctor's) split week vaude theatres, all within Greater New York. A report said that following Golde's departure four men were placed on his K.-A. books, but could not handle them. Overtures made to Golde, from reports, by K.-A. officials to remain or return, are said to have been turned aside by the booker, who, as stated in last week's Variety, is regarded as one of the most expert in the country. It is said Golde made up his mind some time ago to go out for himself.

Started as Stenog

It was 23 years ago that Golde entered into B. F. Keith's employ as stenographer to Elmer Rogers, manager of Keith's Union Square theatre, New York. Shortly afterward Golde went into the late Phil Nash's office in the Keith's suite in the St. James building and there started to book. That was 20 years ago.

He developed with the Keith Circuit and about 16 years ago commenced to book the Keith houses on his own book. Gradually the number of theatres allotted to him was increased until he was leading all K.-A. bookers in the quantity of theatres supplied, when ending his association with K.-A.

During his period with K.-A. about 10 of the present K.-A. bookers received their early training under Golde as his assistants.

XXXX

William Morris

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PARDO AS 'CONFERENCIER'

New Named M. C. Reported Due at Missouri, St. Louis, in Same Job

Dallas, March 20.

Eddie Pardo, who came here as an M. C. but declined to bear those initials, calling himself a "Conferencier," and getting heavily away with it, is going to St. Louis.

In the hot town he will officiate at the Skouras' Missouri, either as Conferencier or master of ceremonies. Eddie will wait until arriving before deciding on his stage title.

Dallas liked Pardo so well and his Conferencier gag with it that they refused to call him anything else during the local and extended engagement.

WHERE'S MIKE SCOTT?

Detroit, March 20.

An added feature of the old fiddlers' state championship contest March 29 at Flat Rock will be an old clog dancers' tournament.

The clog contest is open to all hoofers over 40. Cash prizes and the state title, with a theatre tour in sight for the winner, are the bait.

Roy D'Arcy May Marry Lita Gray

Los Angeles, March 20.

Roy D'Arcy has been released from his M-G-M contract and is en route to New York to confer regarding a vaudeville route offered him by the Keith office, with Lita Gray Chaplin as the other half of an act.

The act is to be called "Romeo and Juliet," brought up to date. It will have the theme of the "Rhapsody in Blue" running through it with a jazz finish.

D'Arcy, it is said, expects $7,000 a week for the turn.

Recently, D'Arcy was sued for divorce by his wife, Laura Rhinock Guisti, with the suit pending in the Superior Court.

It is understood that when Mrs. Guisti, daughter of the late Joseph Rhinock, vice-president of the Shubert Theatrical Company, obtains her decree, that D'Arcy will marry the former wife of Charlie Chaplin.

$4,000 for Mex. Band

Although the reported new rule in the Keith-Albee office is to hold down salaries, with no more big money, not even for flash acts, the Mexican orchestra holding over this week at the Palace, New York, has received a K-A route at $4,000 weekly.

The band was imported by Harry J. Fitzgerald.

STEVER REPLACES DONER

Los Angeles, March 20.

Frank Stever, former baritone soloist with picture house stage bands on the coast, has been placed in the Fanchon and Marco unit, "The Jazzical Trial."

It was this unit that Ted Doner was in at the time he was seriously injured in an automobile accident.

KOSHER KITTY TAB OUT

"Kosher Kitty Kelly," 20-people tab, which tried out recently, was rejected by the Pantages Circuit as it would necessitate upsetting the regular policy of the Pantages houses. Tab ran 40 minutes.

The act has been warehoused.

Eddie Clayton With Newman

Eddie Clayton (whose former partner was the late Francis Lennie) has teamed up with Lewis Newman.

Baker-Harris Team?

Reported as a prospective two-act are Phil Baker and Marion Harris, who are appearing in "A Night in Spain."

GERALD GRIFFIN

Dublin "Evening Mail," July 26, 1927, said: "Song and comedy are the features of Mr. Gerald Griffin's turn at the Theatre Royal. A delightful tenor, he sang songs of his own composition as well as old ballads. As an interlude he fairly revelled in funny stories which never failed as laugh getters."

PULLMAN-AILS SPLIT; PUBLICITY RESPONSIBLE?

Vaudeville Partners for 8 Yrs. Separate in Allentown, Pa.—Kate Walks, Going Home

Allentown, Pa., March 20.

Kate Pullman left the Roscoe Ails production act in which she was featured with Ails starred, here last week. Miss Pullman left for her home at 914 West 52d street, Chicago.

It is said that although the breach between Miss Pullman and Mr. Ails is not believed irreconcilable, Ails is reported negotiating with Midgie Miller (Mrs. Will Morrisey) to replace his former partner.

Discussion is said to have started between the couple following Variety's story of two weeks ago that Ails is believed to be the father of Mrs. Grace Mailhouse-Burnham's "eugenic baby" born Jan. 10, last, in New York. What the nature of those discussions may have been is not known by any of their associates.

It is said that Miss Pullman believed Variety's story to be a "publicity stunt," with Ails remaining mum concerning it. Feeling brought about from this cause resulted in a quarrel with Miss Pullman walking out.

Dailies Lost Nerve

Three New York daily newspapers wanted to rewrite and print Variety's story on Roscoe Ails and the "eugenic baby." Each paper was satisfied of the facts as reported by Variety, but neither dared print the tale through fear of a libel action that might be brought by Ails.

Through the manner in which one of the dailies obtained the evidence it believed pointed Ails as the Burnham's baby pap, it would have been left, if sued for damages, in a position where it could not establish without great prejudice to itself before a jury, its source of information.

Nothing has developed since Variety named Ails as the possible father, to contradict that impression.

Irwin Moves Over

Los Angeles, March 20.

Charles Irwin, playing for the Orpheum Circuit, has been booked for a 32-week tour with a Publix unit as a master of ceremonies. He opens April 20 out of New York.

The arrangement was made by the local Morris office.

"ROCKETS" IN 2 SHOWS

Troupes of Markert's Rocket girls are being drilled for the forthcoming Earl Carroll's "Vanities" and White's "Scandals."

The new group of Rockets going into the Roxy shortly will switch to the "Vanities" when the musical opens, and the group replacing them are scheduled to go into the "Scandals" later in the season.

Jessie Busley Returns

Jessie Busley returning to vaudeville in a new sketch, untitled as yet, by Edgar Allen Woolf. Hal Taggart and James Darby comprise the support cast.

"2 BLACK CROWS" TITLE

Moran and Mack Trying to Stop Use by Moss and Frye

On behalf of Moran and Mack, musical comedy and vaudeville stars, Nathan Burkan has started action against Moss and Frye, colored vaudeville performers working on the coast under Fanchon & Marco management, to restrain them from using the billing, "Two Black Crows," with which Moran and Mack have been identified.

Instructions have been wired to attorneys C. Wright and C. E. O'Conelton, on the coast, to secure an injunction against Moss and Frye.

A similar suit is pending against Schnit Seymour, running a burlesque road show in Kansas and Nebraska, under whose management two unknown performers are also billed as "Two Black Crows."

Seymour has not yet been located. Maurice J. O'Sullivan, Kansas City attorney, has been advised to watch for the troupe and obtain an injunction.

Peaches Intends to Stick to Agent, Welt

Peaches Browning declared herself after Variety came out last week and her quality stock jumped away up.

The theatre gross buster denied she had ever given a thought of replacing her manager, Marvin Welt. Peaches made it perfectly frank and left it to the agent for confirmation. Welt cheerfully gave it.

Peaches says she does not talk business with anyone, referring everything to Mr. Welt and that their business relations have moved along without a murmur.

Confirmation of Peaches' statements was so plentiful Variety's report was traced. It appears to have arisen through a friendly manager as a favor to Welt having phoned in to a booking office in New York suggesting Peaches as a valuable attraction. The engagement was made with the rumor starting that someone was trying to supersede Welt as Peaches' show director.

Peaches says she doesn't care who or what—it isn't so.

Vita Subjects

Los Angeles, March 20.

Three Brox Sisters have been engaged by Warner Brothers to make a Vitaphone record. The former Ziegfeld girls will do three songs on each record.

Bill Perlberg of the Morris office placed the date.

While the Chicago Opera was here, Rosa Raisa and Charles Hackett signed to make two Vitaphones each. Herman Heller, conductor of the Vitaphone orchestra, will direct them.

Lupino Lane, Single

Los Angeles, March 20.

Lupino Lane, unable to get a money break from the Orpheum Circuit, has shelved his revue after one week at the local Orpheum and will go east to do a single for three weeks before resuming work on the Educational lot.

He has six weeks' lay-off at the studio because of over-production.

MARK LINDER ACTING

Mark Linder has given up his post as aide to his brother, Jack Linder, independent booker, to return to the stage in support of Mae West in "Diamond Lil'."

Linder, in vaudeville for years, retired two years ago to enter his brother's agency.

Joe Barrett has dissolved his partnership with Joe May to join the same show.

SMITH AND DALE'S SHOW

Chicago, March 20.

Smith and Dale, now in "East Side, West Side," have been engaged to star in a Chicago musical show, backed by Otto Rockman, local financier.

Opening is scheduled for August.

NITA NALDI COMING IN

Nita Naldi, pictures, is entering vaude in a sketch, untitled as yet, by Ballard Macdonald.

Joe Wilbur and Band

Joe Wilbur, Perfect recording artist, may go in vaude backed by a band.

KUT KAHL, SOCIAL DICTATOR, CUTS OUT

Employees of Orpheum Circuit Can't Mingle With Friends Outside of Offices

Chicago, March 20.

Introducing vaudeville's blue-bloods.

Social dictator of this newly formed twig of the tree of aristocracy is Sam, "Kut" Kahl, formerly called just "Sam" or "Hey!". Headquarters are in the Junior Orpheum Circuit office, Building de la State-Lake, Chicago-on-the-Drainage-Canal.

Following the K-A-O merger, Sam found little to tempt his intellect. As general booking manager for the Junior Orpheum he had slashed actors' salaries until there was nothing left to slash. He had delivered countless loads of ultimatums to bookers, actors and agents until he grew afraid of his own strength.

So prolific were his activities it is rumored the Lake street Mussolini was the cause of the last "White Rat" strike.

The K-A-O combine left Kahl with plenty of time on his hands. Vaudeville's Blue-Bloods, conceived in odd moments, were the result.

Membership requirements are simply employment in or by the Orpheum office and a realization of the importance of Mr. Kut.

The social wizard's first edict prohibited attendance by members at any banquet or social function tendered to show people in Chicago. Not accustomed to wearing the royal robes quite a few Orpheum attaches and artists attended a get-together banquet held by the Chicago Comedy Club, local organization, similar to the Friars.

After "Those Guys"

Mons. Kahl became nettled. "Those guys," he probably thought, "will have to learn plenty." So his latest order commands that all affiliates of the Assn., Orpheum or Junior Orpheum, remain out of the coming theatrical golf tournament, held annually.

Further, all affiliates are forbidden to play cards or billiards or enter any social activities with any of their former pals who are not aligned with the Keith-Albee-Orpheum organizations, represented by Mons. Kahl.

It's pretty tough on the new Blue-Bloods, but they have been instructed that acceptance of social invitations from independent bookers, agents or theatre managers will practically ruin their status.

Recently, while two Orpheum men were arranging a foursome at golf with an independent circuit booker and a ditto house manager, Mister Kahl sent out a delightfully scented decision that he did not approve. The game was called off rather than bring on an attack of Kahl-stones.

The rest of Chicago's show people, just discovering their riff-raff classification, are at loss to explain the new social dictator and his edicts.

And Kahl says neither yes nor no.

PUBLICIZED GIRL GETS FRISCO FILM HOUSE JOB

San Francisco, March 20.

Sally Whitcomb, 19-year-old girl who figured in the sensational attack case here in which two local youths were accused of plying her with drinks in a hotel party and assaulting her, a charge which failed to stand with a jury, today opened a week's engagement for William Cullen at the Capitol. "Wild Geese," picture attraction, is showing here for the second week.

Sally goes on for about two minutes with a prepared monolog in the nature of a warning to young girls. The girl lacks everything necessary for stage work, but as a freak attraction, due to publicity, ought to prove a draw locally for the week.

She appears seven times daily at a 50c top.

Leonidoff's Over Work

Leon Leonidoff, ballet master for the Roxy, broke down on the stage of the theatre and was rushed home seriously ill.

Condition is reported due to overwork.

KEITH-ALBEE DEMANDING BOOKING CONTRACTS FOR FIRST TIME IN YEARS

Outside Managements Not Hastening to Comply—Some Who Do May Insert Two Weeks' Clause—Others Believe Open Booking Field Offers More Than K-A-O Can Deliver

For the first time in years, if not in its career, Keith-Albee is demanding that outside managers booking through its agency for next season shall sign a contract to take all of their acts from that source.

Managers are not disposed to hurry with their signatures. One or two have stated that if they conclude to sign they will insert a two weeks' clause, thereby reserving the right to end the agreement two weeks after notifying K-A.

Other outsiders booking through the Keith-Albee-Orpheum agency say they are thoroughly independent as to bookings. They claim that the open booking field led by Gus Sun, Fally Markus and other indie bookers offer them a larger range of supply of acts at a lesser salary than K-A-O can deliver.

"Joker?"

A "joker" is also suspected in the booking contract at this time because of the K-A-O picture affiliation. It is thought by the outsiders that K-A-O want to first tie up the managers to book their stage shows, then follow it up for the purchase of pictures from Pathe, the K.A film ally. Last season and previously, when Keith-Albee and also Orpheum went to their independent booked houses, a general refusal followed the request to play the P. D. C. picture flops. The indie managers invented any number of excuses and walked out on the whole proposition. Without the managers under a written contract, the K-A agency was left standing still.

Outside managers who have been booking through K-A for some time say the change in vaudeville of recent times has been so rapid and marked that the demand for booking contracts by K-A-O would indicate that agency is not aware of the existing situation.

ALICE HARRIS' LIFE SAVER DID RENEGE

Chicago, March 20.

Alice Harris, now appearing in a Publix unit, has filed claim for $100,000 through attorney Phil R. Davis against Rennie Redmond.

Redmond is a big insurance man in Montreal. He's married, but Miss Harris said she didn't know it. After a wh"e, according to her claim, Redmond asked her to quit show business and devote all her time to companionship.

A girl can't live on companionship, says Miss Harris, so Redmond agreed to pay her $100 weekly as long as she lived. Still living, she's annoyed at Redmond's failure to continue the alleged agreement.

Indict Musette's Husband

"Dr." Louis Clement, husband of Mrs. Theresa Van Norden, known in vaudeville as Musette, dancing violinist, is under indictment by the grand jury for the larceny of $225 from John H. Moynihan. Clement was engaged with him in promoting a company to produce a substitute for gasoline.

Mrs. Van Norden recently refused to press a larceny charged against her husband in the West Side Court, after he had been exonerated of connection with the "Jersey torch murder." Mrs. Van Norden or Clement lives at 220 West 107th street. Her husband deserted her shortly after their marriage, and she has brought suit for annulment.

ALBEE HELD AT HOME

E. F. Albee returned to New York Monday from Florida, bringing back a touch of malaria. Others of the Albee party, including Mrs. Albee, who came back from Palm Beach also, were in good health.

Mr. Albee up to yesterday was held at his home and did not visit his offices.

DETROIT'S BAD WAY; 150 ACTS BROKE THERE

Can Get Neither Work nor Money—Brokers' Limited Time—Bad for Mgrs.

Detroit, March 20.

Vaudeville conditions in Detroit are panicky. While not as bad as in Chicago, there's plenty of grief around here.

Most of it felt by the actors. Canvass of vaude managers brought forth an estimate of between 100 and 150 acts in Detroit at the present time, unable to pay their way out.

A Variety reporter, sitting in a local booking office, saw nine acts interviewed in 10 minutes. Of the nine, eight claimed they were without funds to buy a ticket out of town, and all said that one day's work would turn the trick.

Yet the booker stated later that the one day would be meagre aid and that most of them would need plenty of one dayers to pay back rent.

Of the eight acts claiming they were stranded, one was a woman, a well known single not so long ago. She said she has been here for three months, coming in on an out of town booking, and has not been able to attain the sufficient means to blow.

With the small amount of time bookers are helping out by splitting up engagements as best they can. There isn't half enough to go around.

Meanwhile there are audible bewailments that the big touch is on.

Russian Actor Bailed In Olga, Mishka Act

Detroit, March 20.

Mishka Egnatoff, member of Olga, Mishka and Co., vaude dance revue, has been released under bond here, but must appear to testify against his brother, charged with fraudulent entrance into the States.

Mishka met his Russian brother in Windsor, Canada, where the act was playing. When they crossed the border the brother, Alexander Igmagowski, presented an immigration certificate belonging to Harry Gordon, Detroit real estate man who was with the party.

Gordon has testified Igmagowski stole the certificate from his pocket and presented it when stopped at the frontier. Gordon, also involved in the conspiracy charges, is out on personal bail, while Igmagowski is in jail and will be deported. The brother may be deported or may be punished with imprisonment if found guilty.

The act has continued on its way, another dancer having replaced Mishka. Latter has been in U. S. ten years, but has never been naturalized.

Coogan-Bernstien Hearing

Los Angeles, March 20.

Judge Yanwich, presiding over the turbulent hearings of the Coogan-Bernstien mess, has ordered Mrs. Jack Coogan and Arthur Bernstien to file answers to charges made in the suits against them by Mrs. Bernstien.

The judge also ordered out a paragraph in Mrs. Bernstien's divorce action charging Bernstien with cruelty. Also stricken from the records was a clause in the Coogan counter-claim for damages relating to the estate.

Mike Kelly, formerly of the burlesque producing firm of Herk, Kelly & Damsel, rises to say for the record he is not Billy Mike Kelly, tab operator, who was concerned in a jam at the City theatre, Union City, N. J., recently.

Jessel Told "Mama"

Philadelphia, March 20.

George Jessel at the Fox (pictures) last week did an 11-minute turn, including in it his phone conversation with "Mama!"

Jessel inserted a new line when getting to this point, after called to the phone while on the stage:

Jessel: "But Mama, I can't leave, I'm in a theatre.

Jessel: But, Mama, I can't. There's a big crowd of people here, Mama. This is Fox's theatre, not Keith's, Mama."

ACTORS AS MARKS

Ed Lowry Sued for Collision Injuries to Person in St. Louis.

St. Louis, March 20.

An example of the manner in which theatrical artists are often preyed upon because of their ability to command high salaries was furnished here by a suit for $10,000 filed against Ed Lowry, the young master of ceremonies at the Ambassador theatre. The plaintiff is a woman who alleges to have suffered injuries Feb. 29 when struck by Lowry's automobile at 18th street and Locust boulevard. The woman charges Lowry with negligence in failing to avoid striking her with his car. Lowry says the woman was carrying an umbrella, which hid her view of his car, and walked directly in front of his machine. Lowry says he was just starting after being held up at the street intersection by a "stop" sign.

Lowry declares that he picked the woman up and took her to a physician's office, where he was informed an examination showed she was uninjured. He said he also summoned a crossing policeman, but the woman told the officer she had no complaint to make. Now she claims serious injury to her hip, left arm and back.

At the time of the accident it was so generally concluded that the woman had violated the traffic signal by walking in front of Lowry's car while the signal was in his favor that Lowry built his entire daily humorous column in the "Times" the next day after the accident with "wise cracks" about the woman who stepped in front of his machine the night before when the sign said "Stop," but she didn't stop because it didn't say "positively."

Killed Trying Electric Handcuff Escape Act

Spokane, March 20.

While trying to create a theatre act that would make him famous Kenneth Brooks, 16, of Spokane, was electrocuted at his home here.

It was his idea to unshackle himself from handcuffs and padlocks on each ankle while an electric current was passing through the apparatus. Experimenting in his home with such a hook-up a virtual electric chair was formed and he was killed.

He was the son of a Spokane theatre operator.

Poli Deal Still Dormant

Worcester, Mass., March 20.

Shoolman-Poli deal, for the purchase of the chain of New England theatres owned and operated by S. Z. Poli, appears to be just where it was Feb. 1, when the option, held by the Shoolman syndicate, was not taken up.

Although several conferences have been held between attorneys for the two principals in the deal, no definite decision on negotiations has been made.

Dancers Pay Hotel Bill

Danbury, Conn., March 20.

Rose Narazan and Armand Murphy, dancing team, arrested last week in New Britain for evading a hotel bill in this city, were given their liberty upon the payment of the $36 due.

AUSTRALIAN BIG TIME TURNING TO VAUDFILM

Williamson Bids for U. S. Turns to Bolster Fading Popularity

San Francisco, March 20.

Australia, at present the "Paradise of the vaudevillian," is slowly but surely becoming educated to the picture house presentation policy, and possibly within two years will have reached a point where that type of entertainment will supersede standard varieties, according to Harry P. Muller, American representative for J. C. Williamson, Ltd., just back from Melbourne. At the present time, Muller states, vaudeville is still supreme in Australia, so much so that Williamson, Ltd., commissioned him to send every American act that can be booked.

During the past year but three out of 50 acts booked here by Muller for Australia were rated as unsuccessful. On the other hand, more than 80 per cent of the American acts played a considerable portion of their option beyond the minimum of 10 weeks (for which time all acts, irrespective of an American prestige or standing, are bought).

"Australia is hungry for American acts," said Muller. "The old type of English vaudevillian is becoming passe. The acts lack the pep and novelty of present day American vaude acts, and the trend is strongly for the importation of American turns."

Speaking of the picture houses, Muller said the trend now is toward building palatial houses. Some of the vaude acts playing the Tivoli, Melbourne, are doubling in picture houses, where the policy also is but two-a-day and no Sunday work.

Outside interests, such as bankers and financiers, are not interested in theatre construction as investments in Australia. Consequently, the theatrical interests have real estate worries of prime importance. At the present time J. C. Williamson, Ltd., is building several pretentious picture houses, and these holdings will be augmented as conditions warrant. At present the picture house type of entertainment is somewhat different than it is here. Stage bands with presentations have failed to click for some unknown reason. Ideas, such as provided by Publix, Fanchon and Marco, etc., have not been fully developed in Australia, the trend at this time being more for straight vaude acts in conjunction with the pictures, with a strong tendency toward double feature bills.

Buffalo Grand Jury for Beaut Contest Promoter

Buffalo, March 20.

Royce Grimm, promoter of a recent local beauty contest and now under arrest in Detroit charged with a Mann Act violation, will probably be brought back here to answer the charge of "contributing to the moral delinquency of young girls." The case will be presented to the Federal Grand Jury. Grimm and Thelma Williams, known as "Miss Pittsburgh," are being held at Detroit.

Investigation here was started on the complaint of an Altoona, Pa., woman who reported her daughter, Helen Kisk, 17, was missing from home. The Kisk girl, taken into custody here after being left stranded by Grimm, reported to local police that she had come to Buffalo following a letter from the Williams woman and had been hired to appear under the name of "Miss West Virginia," although never nearer that state than Altoona.

It is alleged that Grimm and the Williams woman left a number of girls stranded in Buffalo after they had come here to appear in the beauty contest.

EVELYN NESBIT STARTS

In the placement of Evelyn Nesbit at the Jefferson, New York, starting tomorrow, the Keith-Albee offices are letting Miss Nesbit play there as a "tryout."

Miss Nesbit in other years never needed a tryout, and on the Palace theatre books not only stands high in point of receipts, but her weekly salary at that time placed her high among the high-priced feminine vaude headliners.

YOUMANS LEAD DIVORCE WEEK

Olive Hiler Says Hubby's Socks Imperil Her Teeth

Chicago, March 20.

The Chi divorce mill took an unexpected spurt last week with a hot line of material.

George Schein, Chicago attorney for Vincent Youmans, returned from a visit in Paris with his client and filed a suit for annulment of Youmans' marriage to Anne Varley. Anne already has filed a suit for separate maintenance.

Olive Hiler, circus girl who hangs by her teeth for a living, has filed suit for divorce through Attorney Ben Ehrlich on charges of cruelty. She charges her husband with socking her and beating her head against the wall, with the possibility of a broken jaw endangering her career. The Hilers were married in 1916 and separated last May.

Stanley Price, the original "Abie" of "Abie's Irish Rose," wants to be legally rid of Maybelle Price, stock, on allegations that she deserted him two years ago. Marriage was in 1920. Attorney Phil R. Davis represents Price.

Peggy Peterson, who works in pictures as Peggy Rutan, has filed suit against Donald M. Peterson. Peggy claims her husband blew out on her while she was in a hospital suffering from a nervous breakdown. This occurred in 1920, and as long as she hasn't heard from him since, she thinks it's time to get a divorce. Marriage in 1918.

Gussie White, vaudeville, was relieved of Ray Leavitt, also vaude, through Attorney Leo A. Weisskopf, on desertion charge. A non-support angle also was rung in to clinch the case. Desertion happened in 1925, two years after the couple were married in Paterson, N. J., during an annoying last-half.

Socked Her

Charging her husband socked her many times with anything handy, Catherine Virginia Hogan, working in "Lovely Lady" as Virginia Otis, has filed suit through Ben Ehrlich against George M. Hogan of "Get Well," musical tab. The couple separated Aug., 1927, following two years of matrimony.

Phil R. Davis has started suit for Katherine McAlone, show girl, against Michael McAlone, non-pro. The suit charges McAlone brought Katherine to Chicago to live and suggested it was a bum risk for her to wear her pretty jewelry in this burg. So he took the family jewels, she charges, and instead of putting them in the vault he disposed of them. As a windup, Katherine claims McAlone beat her when she asked for her trinkets back, making things so miserable she took poison in an effort to end it all.

Herman Topp, vaude single, obtained a divorce with the aid of Leo Weisskopf from Bess Topp, former school teacher, on desertion grounds. Topp ordered to give his erstwhile wife $350 cash and $30 monthly for support of their child.

John T. A. Ely, a writer, has started suit through Ben Ehrlich against Ruth Mallory Ely on desertion charges. There is one child.

TED DONER'S CONDITION

Los Angeles, March 20.

Ted Doner, seriously injured in an automobile accident several weeks ago near San Diego, has been brought to the Hollywood Hospital from the Scripps Memorial Hospital at La Jolla.

Doner's condition is still serious, but remains unchanged. He is subject to periods of unconsciousness from time to time which is attributed to concussion on the brain.

Physicians hold out for his recovery.

FRED ALBERT HURT

Fred Albert, of Tony and Albert, suffered face lacerations and sprained ankle when a sedan in which he was riding collided with a taxicab in New York City. Albert was tossed through the windshield.

The team had arrived from London but a week previous to the accident. Bookings are being held in abeyance until Albert's recovery.

MILWAUKEE MGRS. DECIDE TO ORGANIZE—LIKE UNIONS

Local Understanding to Combat Union Demands by Whole Organization Acting on Any Question—Long Part of State Organization

Milwaukee, March 20.

Organization of an association of theatre owners of the city, to include every manager of a theatre, legitimate and picture, either downtown or neighborhood, is underway.

The local managers have long been part of the state organization.

At a meeting last week preliminary steps were taken. It is understood that one of the prime objects of the organization will be to deal with the unions.

The managers are reported agreed already that none will deal individually with the unions. If the union objects to conditions in a certain house the manager will make no move to fix the matter until he has consulted with his organization.

In this way the managers will operate similar to the unions, which make no agreements with the house owners until the entire union has passed on the matter.

MINNEAPOLIS SCALE BATTLE STARTING

Minneapolis, March 20.

As a result of the reduction of prices to 50c. top by the Hennepin-Orpheum here, a price war has been started among local theatres. Meeting the Orpheum cut, the Pantages is now offering its best main floor seats at 25c. up to 6:30 p. m. except Saturdays and Sundays. A huge banner in front of the theatre and large newspaper ads invite the public to take advantage of the bargain.

The Hennepin-Orpheum matinee scale of 35c. on the lower floor and 25c. in the balcony also in effect until 6:30 nightly, while the Seventh Street, W. V. A. vaude-picture house has a 25c. top up to 6:30 p. m. The State, ace F. & R. theatre, which has a 60c. nightly scale for all seats, also keeps its 35c. matinee prices in effect up to 6:30 p. m.

Local managers believe that the public here is getting the biggest amusement bargains of any city in the United States. And at that, business is anything but brisk.

The Shubert theatre (Bainbridge dramatic stock) is benefiting greatly, apparently as a result of the elimination of reserved seats at the Hennepin-Orpheum. It is now the only house in the city reserving seats, ecept the Metropolitan which is seldom open, and the Gayety, a burlesque theatre.

Orph Saves Chi Rent

Chicago, March 20.

Executive offices of the Orpheum circuit which have been occupying one-half the fourth floor in the State-Lake theatre building, are to be abolished on May 5, due to the transfer of the main office to New York.

When Orpheum sold the State-Lake building two years ago it took a ten-year office lease, and now every effort is being exerted to get various agents to take space in the building, relieving it of the rent. Since the building was opened nine years ago the Orpheum interests have consistently refused to let theatrical firms occupy space there.

FOX NAME FEATURES

Among prospective bookings for the Fox houses are Ted and Al Waldman, the Mosconis, DeMarcos, Solly Ward and Co., Joseph and Josephine freak show (next week at the Academy, N. Y.), Mal Hallett and orchestra, Art Franks and Co., opening April 2; Count Bernivici and Co., opening April 30.

Joseph Regan, the Irish tenor, now on a concert tour, enters vaudeville via Fox at the Savoy, Brooklyn, April 16.

Lillian Roth, who closed with the Delmar "Revels" on the road, opened a Fox tour Monday at the Ridgewood, Brooklyn.

Maybe Not Scotch

Will Fyffe, the Scotch comedian, is acquiring quite a reputation among show people as an entertainer and spender. Fyffe tells plenty of gags in his turn at the expense of the reputed nickel-squeezing of Scotch people, but belies the charge by grabbing the check, and without being outfumbled either.

Moss-Hershfeld Vaudfilm Circuit Starting—15 or 20

B. S. Moss' chain of vaude-film houses has been launched with the construction plans for the first theatre under way at Trenton, N. J. Moss contemplates from 15 to 20 houses, building and financing each theatre separately. The Moss houses will be opposition to Keith-Albee in several localities.

Moss has been trying to connect for picture product in advance, but so far without appreciable results except in independent channels. The construction of a circuit is evidently figured by the operator to bring film service with its buying power.

Associated with Moss is Milton Hershfeld, New Jersey theatre operator, with additional holdings in the Stanley-Fabian Circuit, New Jersey, and the Commerford interests in Pennsylvania.

Hershfeld controls the Refined Amusement Corporation. He is credited with bankrolling the new venture to an equal and perhaps larger extent than Moss.

K-A Trying Tabs For Warm Season

The Keith-Albee-Orpheum Circuit will experiment with tabs in many of its houses as spring and summer policy.

Harry Krivitt's tab version of "Mary," musical produced by George M. Cohan, will divert to the K-A-O Circuit after completing its Pantages route in two weeks.

The K-A production department will produce abbreviated versions of "Little Jessie James," "Moonlight," and several other yesteryear musicals. Each will carry a cast and chorus numbering 20 and will be of an hour's duration, with the tab furnishing the show in conjunction with films in houses booked.

Keith, Wash., on Grind

Washington, March 20.

Keith's at last has given up in a losing fight and the grind policy goes in on Sunday, March 25.

It will be seven acts and a picture as against the eight acts of straight vaudeville now being shown.

Though tricking the admission scale for the past year with "specials" for the ladies and two-for-one, etc., the new policy carries with it a "paper" reduction of 50 per cent. The former night scale dropping from $1.50, with tax, to 75 cents top.

JUDGMENTS

Guido Ciccolini; Hope Hampton Brulatour et al.; costs, $32.

Rija Operating Corp. and L. I. Motion Picture Co., Inc.; C. A. Hoffman; $1,702.

Same; E. Hoffman; $3,218.

Trans-Lux Daylight Pcts Screens Corp.; I. Boone; $600.

Verdi Music Shop, Inc.; N. Y. Tel. Co.; $35.

A. L. Libman; H. Zewilling; $2,168.

Sunset Park Recreation Corp.; L. D. Nelke-Sign-N. Y., Inc.; $95.

Stephen Czukor; Musical Courier Co., Inc.; $320.

Pelham Heath Inn, Harry and Hannah Susskind; J. Tessler; $111.

Satisfied Judgments

Variety, Inc.; Robert Brister; $1,000; Jan. 10, 1923.

COVERING UP SHAPES FOR FAIR JUDGMENT

Judges in Beaut Contests Must Concentrate on Talent Only—Lesson from Dancers

Small neighborhood picture and vaudefilm houses giving the bathing beauty promoters the principal play during the past several summers are reported as somewhat cold to beauts, alleged or authentic, who can do nothing except walk around in tights.

As a result, agencies now laying their plans for the summer are trying to line up dames who can do something, if only a lukewarm "shake."

Dames participating in the shape exhibs average $6 per appearance and get a whack at a loving cup. The new plan is to award cups for form, grace and talent. Talent contest is the signal for the dames to jump into smocks. This adds "production" and additionally covers the curves of the more shapely so that the eyes of the judges are not blinded to their talents.

Hiding the forms is reminiscent of the old system used years ago for buck dancing contests when the judges remained in the basement under the stage so that their judgment would not be prejudiced by personality.

NEW LINE-UP FOR K-A-O BOOKERS

Following the departure of Lawrence J. Goldie from the Keith-Albee-Orpheum booking staff, a new alignment of that agency's bookers was settled upon. It replaces the unsatisfactory line-up that came after the recent merger of the two circuits.

As at present formed, all of the New York K-A houses are under the booking supervision of Danny Simmons, with Eddie Darling the booking head, excepting the Palace, booked by Arthur Willie, Darling's assistant.

Keith's in Baltimore, Providence, Philadelphia and Washington will be booked by Fred Schanberger and Ralph Conlin. Wayne Christie and Bill Howard will place the bills for the middle-western houses, and George Godfrey will book the remainder of the Orpheums, other than those booked by Bill McCaffrey in Chicago, Kansas City and San Francisco. Additionally, McCaffrey with his funny route is booking Keith's, Boston, each of the McCaffrey houses being an air mail jump. Benny Kuchuk is assistant to Godfrey.

Under Simmons as bookers for the New York houses are Steve Trilling, Simmons' assistant; Paddy Schwartz, formerly assistant to Goldie; Bill Hanrahan, Jeff Davis and Mark Murphy.

John Schultze remains in charge of the K-A production department. Max Gordon is also in that department, with duties undefined.

K-A-O STAGES

(Continued from page 1)

templated for stage shows produced around musical revues, which will serve as a background, with song, dance and comedy work introduced briefly. Shows will be similar to Publix presentation units if the scheme is carried through.

Albee personally expounded his views on a new stage policy for K-A houses, as explained above, several months ago after having repeatedly turned down a similar proposal urged by B. S. Moss for several years.

Moss battled for up-to-date picture house stage shows until unable to stand the strain of continued opposition and felt it necessary to get out of the Keith-Albee organization to save his health and perhaps his money.

One Agent at a Time

Only one representative of enfranchised agents at a time will be allowed on the K-A-O booking floors from now on.

Bookers were also notified that hallway confabs and booking over the rail is out, with all instructed that they must remain at their desks while transacting business.

INSIDE STUFF

ON VAUDEVILLE

A source of resentment and bad feeling within the N. V. A. clubhouse itself has long existed with no one in authority seeming to understand or care. This is the Sunday night cabaret in the ballroom attended largely by lay members of the N. V. A., managers, agents and their friends from outside the profession.

It's a great night and always jammed. The feed is $3 a plate and about 15 acts contribute their services for entertainment from 7 to 11.

The event is in the nature of a slumming party for some of the lay banqueters who come to see the actors in "their playground." As the rank and file of N. V. A. members have no part in the proceedings unless kidded into doing their act gratis many come to the conclusion that they are outsiders in the club supposedly their own.

Also they resent being shoved under a miscroscope to be studied by amused non-professionals. It has also been suggested that the ballroom jammed at $3 a plate amounts to quite a sum in the course of the year.

The Great Maurice, French card manipulator, who six years ago was offered $150 a week for K-A, now receives $175 an appearance as a private entertainer. Pantages played him at $350.

Telling another act on the bill that he had been buying money orders for his sister whom he was supporting, Aggie (Aggie and White) two colored boys brand new to show business, complained his sister hadn't received any of the orders.

Asked if he had receipts, Aggie replied in the affirmative and displayed three complete money orders. He figured these were the receipts and that the post office sent on the dough.

Showing pictures and vaudeville on top of its regular stock burlesque show, the Rialto, Chicago, formerly playing Loew road units, has been doing heavy business while bucking the State-Congress, stock burlesque house across the street.

Due to a good percentage of femme trade the Rialto until recently has exerted strict censorship on its burlesque which rotates between there and the Star and Garter. Thanks to a vaudeville team, however, they lifted the censorship to give the customers just what they wanted.

One of the men in the team pulled a blue gag which was clipped after the first performance. On his last day he reinserted the gag, drawing a whale of a laugh. "Well," he said, "that should prove to the management just what you folks want." The applause on the remark was louder than the laugh.

Deputy Coroner Earle of Detroit is none other than Charlie Earle, not long ago in vaudeville as manager of Earle's Diving Nymphs, and previous to that a bike rider. Earle has served as coroner for the past seven years.

Earle was brought to Detroit in connection with a bathing beach movement shortly after disbanding his water act. Besides the coroner duties, Earle is active in promoting the city's various athletic meets.

An admission by Keith-Albee-Orpheum that got many a laugh was to the effect their coast-to-coast business is done by air mail. That came through a display of banners, opposite the island on the 47th street-B'way triangle where mail air plane was placed last week, on a tie up for the Lindbergh assembly of flying pictures at the Astor. M-G-M did the plane thing. K-A-O apparently wanted to walk in on it.

That they would so easily admit that their coast to coast business is in the air will likely be blamed upon the press department, where it belongs.

George Fuller Golden, Jr., 21, is in New York with an intention to go onto the legit stage as an actor. He is with his mother and was piloted around Times Square last week by George Felix. The boy looks much like his late father, who was vaudeville's idol in the early '00's.

A Variety reviewer in commenting recently on the act of Dick and Mary Ryan alluded to a similarity between Ryan's methods and Harry Gans of Gans and Whalen. The two are brothers. Mr. Ryan will shortly be seen in a new turn written for him by Joe Laurie, Jr.

From college to the vaude stage and back to college is the path which Bill Barry, former star athlete at the University of California will follow. Barry is playing the Keith-Albee circuit with the Five Freshmen, fellow classmates of the U. of S. C., including Norman Norcross, 150-pound champion boxer, swimmer and basketball player. Barry, who played forward on the Southern California 'varsity five when it made the first invasion of the east two years ago, holds a bachelor of arts degree from the university, but intends to return for further study at the close of his vaudeville tour. He hails from Amsterdam, N. Y.

From reports of billing on the former Orpheum Circuit vaudfilm theatres in the west, it is Keith-Orpheum only, with the Albee of the merged circuits' title eliminated in front of the theatres. That may mean in time that "Orpheum" also will disappear, when the name will be Keith-Albee, as gradually being worked onto the B. F. Keith theatres in the east.

The turnback of three houses of an upstate circuit by an independent booker last week is explained as a matter of economy by the booker. Said booker had the houses several months, deriving a commission of about $11 on each house. Two of the houses had chronic complaining managers with a passion for phone calls to the booker with charges always reversed. The booker threw up the sponge when the toll charges on phones overbalanced the commission amounts. Another booker now has the houses but doesn't know anything about the reverse charge phone angle.

One of the costliest and biggest vaude advertising campaigns is being waged right now in New York and Brooklyn by the Keith-Albee-Orpheum offices who have just okeyed a local splurge that appears directed more against the Loew local chain than other vaude interests.

In the past, New York, and particularly Brooklyn, have been dominated by the Loew theatres, in advertising and in publicity. Loew's getting the lion's share week after week seems to have gotten under the skin of K-A-O. Not only the K-A-O gone in heavy on the Sunday flash but the Saturday displays are also extra.

About two months ago the Loew offices decided to drop all the smaller advertising sources in Brooklyn and Queens and place the ads in the larger newspapers. A Brooklyn tie-up was effected and worked to mutual advantage. The Loew ad ensemble as well as the special attention given by Brooklyn papers for Loew had a far reaching return at the b. o.

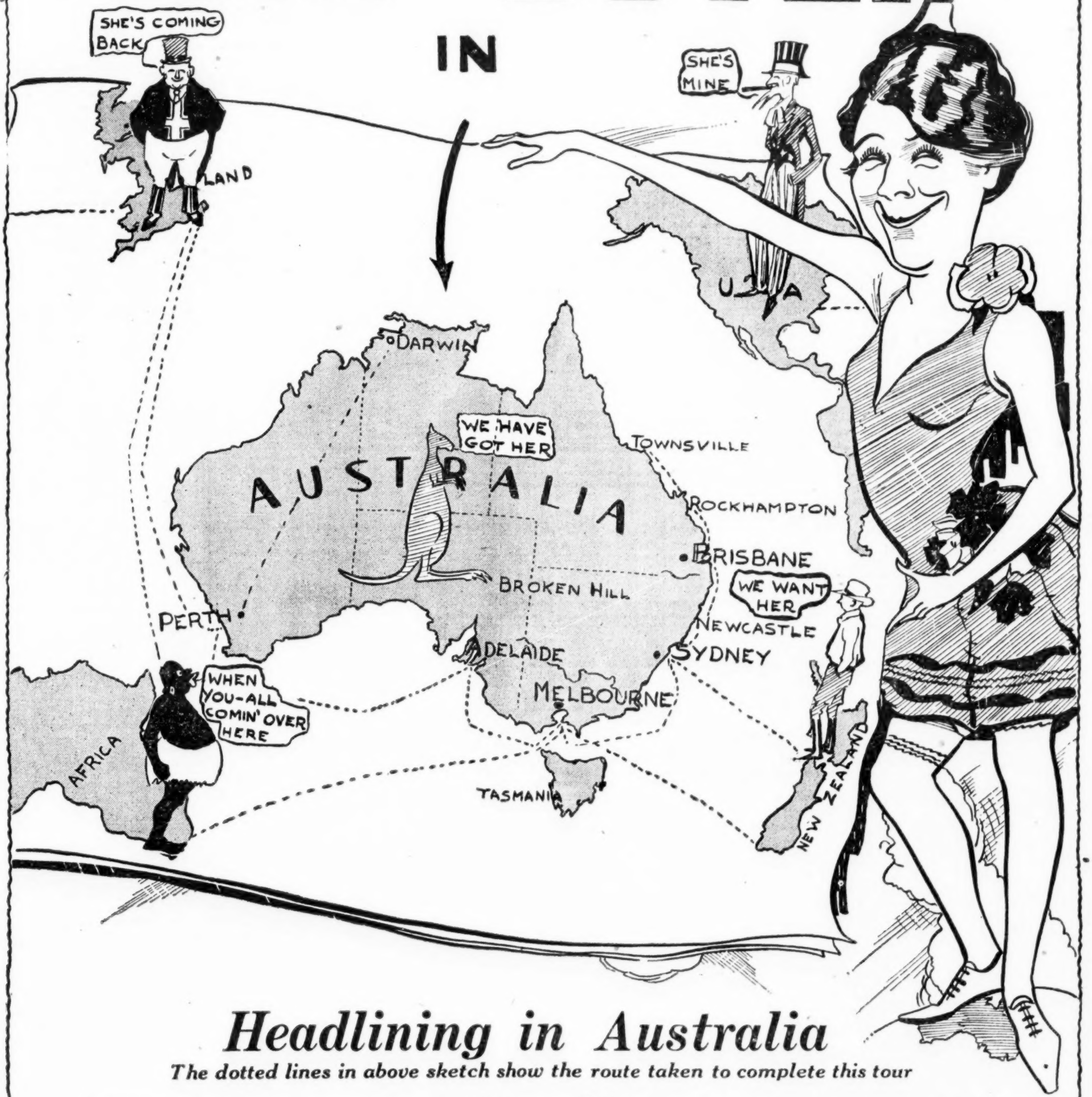
Then came the ad leap by the K-A-O people. In Manhattan and Brooklyn their ad expenditures were increased almost 1,000 per cent. Loew has 20 theatres in Brooklyn. It has been the weekly custom for the daily insertions and the Saturday and Sunday play-ups to group them all under circuit heading. Now and then where a special attraction is booked for Brooklyn, Loew's takes additional space.

A snicker has run through inside vaudeville since it became known that Sam "Kut" Kahl, the notorious Chicago salary slicer of the Orpheum circuit, made up a list of acts' salaries he had cut, forwarding the list to someone in the Keith-Albee-Orpheum offices in New York as evidence of his efficiency. Included, it was said, the list mentioned acts the Kutter had paid one price and a lesser salary for a return date.

The Kute Kahl is reported to have wholly overlboked the mention of

(Continued on page 43)

HERE I AM
ANN SUTER
IN



Headlining in Australia

The dotted lines in above sketch show the route taken to complete this tour

Melbourne	6 weeks	Melbourne	6 weeks
Sydney	6 weeks	Adelaide	2 weeks
New Zealand	6 weeks	Freemantle	2 weeks
New Castle	3 weeks	Perth	1 week
Brisbane	2 weeks	Africa	8 weeks

THEN RETURNING TO ENGLAND FOR 35 WEEKS

The greatest hit and box office draw since Walter C. Kelly, 20 Years Ago

Divorces

Louise Groody, in Boston, with "Hit the Deck," revealed that she had obtained a divorce some time ago from William F. McGee, New York stock broker, now serving time for bucketing in connection with the crash of F. M. Fuller & Co. five years ago.

Beatrice Mary Palmer (Beatrice Valentine, pictures) from George A. Palmer, Bridgeport motorman, whom she married in 1921 when she was in finishing school in Hartford. Wife gets custody of 7-year-old daugter.

HAL
SIDARE
DANCER EXTRAORDINARY
Featured by FANCHON and MARCO

CHARLES
BEAUCHAMP
TENOR
11th Consecutive Week at Publix Million Dollar Theatre, Los Angeles

EDDIE
ROGERS
"FOR NO REASON AT ALL"
Now Playing for Alex Pantages

ENGLAND ONG
CHINESE BLUES SINGER
SECOND CONSECUTIVE YEAR WITH FANCHON AND MARCO
Thanks to Harry Wallin

MARRIAGES

Andrew Brooks, night club proprietor, and Rose C. Lane, both of New York, applied for a marriage license at Greenwich, Conn.

Sophie Streiker, non-pro, to Henry H. Tobias, song writer, at Park Royal Hotel, New York, March 18.

Sherry Pelham, "Good News" chorister, to Richard Berger, of Chanin's 46th St. box office, March 12, in New York.

O. F. Washburn, Philadelphia, and Leila West, in Mt. Vernon, Iowa, Feb. 11. Former manages a Lawrence West picture house in Mt. Vernon.

John Earle to Electa Kind, both of "Desert Song," Feb. 14, in Chicago.

Virginia Whiting, actress, daughter of the w. k vaude two-act, George Whiting and Sadie Burt, was married March 18 to Al Moore, orchestra leader at the Roosevelt Hotel, Hollywood.

Irene Riccardi and A. M. Davis, Indianapolis business man, were married in that city last week. Before the marriage Miss Riccardi canceled all contracts and announced retirement.

Jack McKee to Jeanette Fox-Lee at Unity Church, New York City, March 15. Both legits.

Mike Lyman, best known cafe man on the Pacific Coast, to Birdie Fogel, screen actress, at Ventura, Cal., Feb. 20. Bride is related to Buster Keaton.

Irene "Skeeter" Hartwell, dancer with Fanchon and Marco, to Charles Raymond Justus, stage actor, at Vancouver, B. C. March 12.

King Back with Levey

George King has rejoined Bert Levey and will again assume charge of the New York headquarters of the Bert Levey Circuit.

Levey Circuit has added the Star, Milwaukee, and Pearl, Highland Park, Ill. Former plays combination burlesque and vaude policy with the latter playing five acts Saturdays and Sundays.

LOEW'S REPORTED FOR CINCY OPPOSITION

Cincinnati, March 20.

The presence here the past week of some Loew executives prompted one of the dailies to publish a story that Loew's intends to build a theatre here and enter opposition to the Keith-Albee, which have had the local vaude and movie situation to themselves.

Marcus Loew and David Warfield operated a museum in this city years ago. It has been freely reported that Marcus Loew expressed a desire to have one of his modern temples of amusement located close to the site of the museum that brought returns which helped pave the way for his later successes.

BIRTHS

Mr. and Mrs. John C. Chevalier, son, in Washington, D. C. Father is assistant manager, Washington K-A house.

Mr. and Mrs. Eddie Sherwood, daughter, in Baltimore. Father is running Sherry's night club atop the Stanley theatre there.

Mr. and Mrs. Charles Braun, in Milwaukee, son. Father is manager of the Miller theatre there.

Mr. and Mrs. Edward Ciannelli March 9 at Forest Hills, L. I., son. Father with "Broadway," now in Detroit.

Mr. and Mrs. Harold Healy at the Brooklyn Hospital, Brooklyn, N. Y., March 17, daughter. Father is legit actor, mother non-professional.

To Mr. and Mrs. Cliff Hall (Lew Kelly and Co., vaudeville), at Knickerbocker hospital, New York, March 17, son.

Robert Evans, manager of Arthur Hammerstein's "Rose-Marie," sailed on the Olympic, March 17, for Germany. He will have charge of the production of "Rose-Marie" at the Admiral's Palace, Berlin, starting April 15.

ILL AND INJURED

Lee Morse fell a victim to flu at Galveston, Tex., last week and missed a few performances at the Interstate house there. She expected to reappear this week at Houston. It's the first time in her stage record Miss Morse has missed a performance.

Frank Libuse, master of ceremonies, Cocoanut Grove, Los Angeles, recovering from a recent tonsil operation.

Viola Dana recovering from illness in Hollywood.

White and Tierney resumed their vaude dates this week after several weeks' layoff due to the illness of Margie White.

Daisy Harcourt, English comedienne, left the Roosevelt Hospital, New York, last week, after having been confined for 11 weeks through illness.

I. R. Samuels, independent agent, has recovered from his recent operation and returned to his desk this week.

Bennie Holzman, of Holzman and Dorfman, publicists, is confined to his home with neuritis, with day and night nurses in attendance.

Bill Seymour, 15, son of Harry Seymour and Mina Cunard, operated on last week in New York for appendicitis. Parents on the Loew time.

Hugo Riesenfeld, new head of United Artists theatres, is confined to his room in the Roosevelt Hotel, Hollywood, with a strained tendon in his left leg.

Ben Atwell, press representative for the Chicago Civic Opera, confined to his room in the Congress Hotel, Chicago, with a slight attack of influenza.

Ed G. Milne, eastern general manager of the Pantages Circuit, has recovered from his recent illness.

Gloria Swanson was forced to use crutches for several days when she twisted her knee during a tennis game at her home in Beverly Hills. Injury is not serious.

Melville Brown, Universal director, is recovered from an attack of influenza.

Split Language Bill

English and Yiddish vaude went in as a new policy at the Grand Street, New York, this week.

The bill comprising one Yiddish and four English speaking acts with semi-weekly change booked by Jack Linder.

The Grand will split with the Elton, Brooklyn, playing a similar policy and also booked by Linder.

Joe Penner's Rep

Martin Sampter, of the Selwyn theatre building, as representative of Joe Penner, was omitted from the Joe Penner advertisement in last week's Variety.

Houses Opening

Coleman Brothers have taken over the Webster, Bronx, on a 21-year lease and reopen the house this week with vaude-film, playing five acts on a split week booked by Walter Plimmer.

The Elsmere, Bronx, N. Y., has been taken over by the Cosmopolitan Holding Co. from the Elsmere Holding Co., former operators.

The former owners had operated with straight pictures, but the new ones will operate with vaude and pictures with the vaude booked through an independent.

Loew's new Akron theatre, Akron, O., seating 3,000, now under way, is expected to be ready by fall.

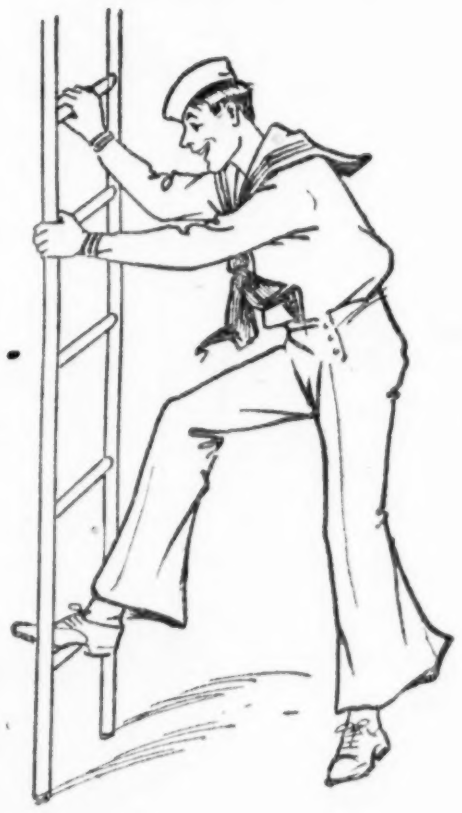
The new Dormant theatre, Dormant, Penn., built by the Harris Amusement Co., opens with vaudfilm the middle of April.

?BEN BARTON?
AND HIS
ORCHESTRA
PLAYING
KEITH-ALBEE-ORPHEUM
Direction WILLIAM JACOBS

The report that Jazz is dying must be true. There is no other way to account for some of the weird noise it makes.

WHO SAYS SO?
?BEN BARTON?

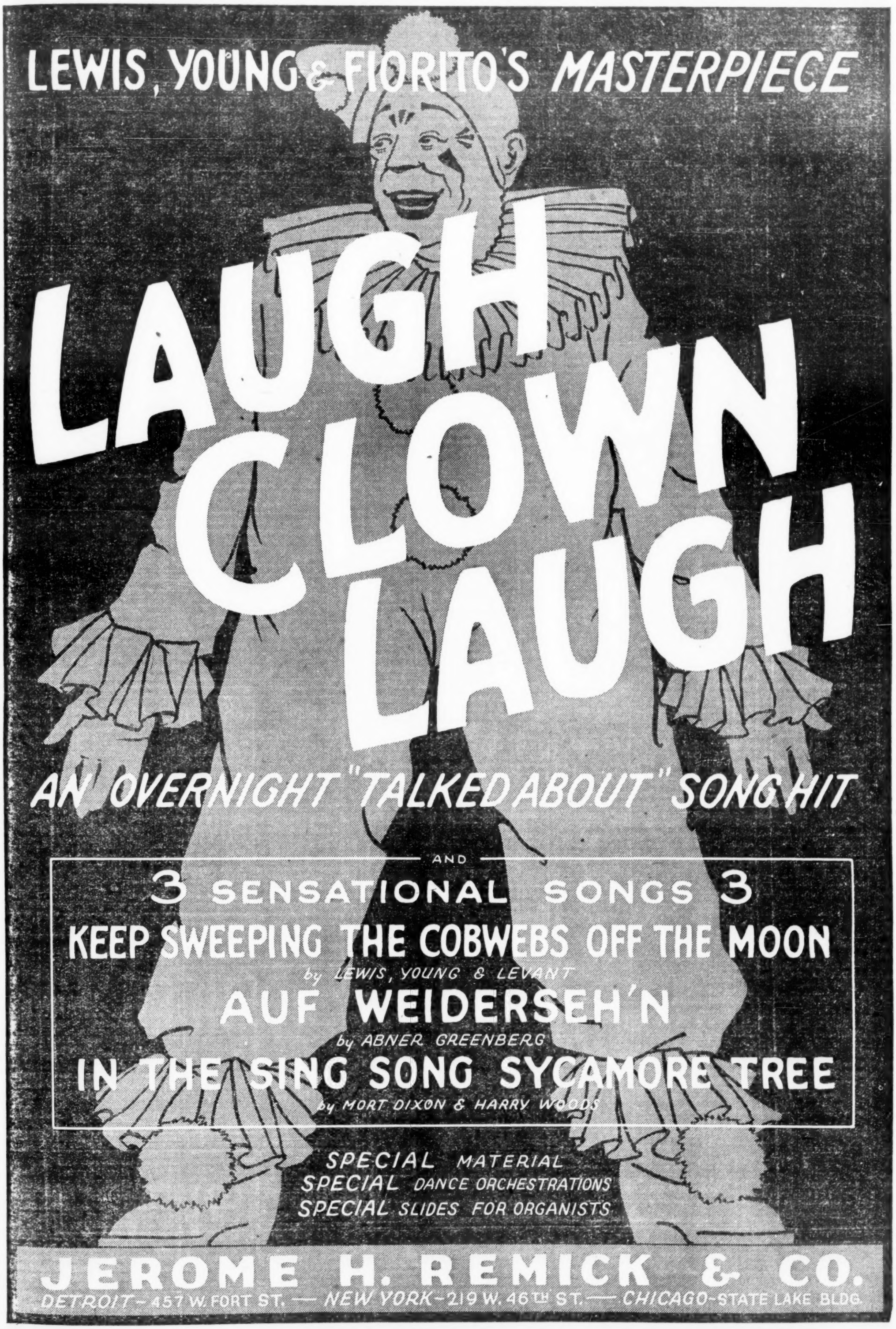
EDDIE CANTOR DID IT . . . WILL MAHONEY DID IT . . . JOE COOK DID IT
AND WATCH
HE IS ON HIS WAY



MAURICE
COLLEANO
Keith's Palace NOW AND HOW March 20th
with the
COLLEANO
FAMILY
Sensational Comedy Dance Pot Pourri
VAUDEVILLE'S NEWEST SENSATION
Direction HARRY WEBER

JAY
VELIE
IN
"A VARIETY OF SONGS"
THIS WEEK (MARCH 20) KEITH'S PALACE, N. Y.
Dir. B. S. STEWART, ROSALIE STEWART OFFICE

VERA STRELSKA AND ESCO LARUE
THE SO DIFFERENT DANCERS
With DON BRYNE, Lyric Tenor, and THE SIX VAGABOND GIRLS
JANET GIBSON
JULIA LA CHANE
PATRICIA MANGAN
MARJORIE HOUGHTON
GEARL JENTOFT
RENE VICTORIA
Presented by JOE PARKER
Representative LEW GOLDER
WEEK OF MARCH 19 (THIS WEEK), RIVERSIDE, NEW YORK
WEEK OF MARCH 26 (NEXT WEEK), PALACE, NEW YORK


LEWIS, YOUNG & FIORITO'S MASTERPIECE
LAUGH CLOWN LAUGH
AN OVERNIGHT "TALKED ABOUT" SONG HIT
AND
3 SENSATIONAL SONGS 3
KEEP SWEEPING THE COBWEBS OFF THE MOON
by LEWIS, YOUNG & LEVANT
AUF WEIDERSEH'N
by ABNER GREENBERG
IN THE SING SONG SYCAMORE TREE
by MORT DIXON & HARRY WOODS
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THEATRES PROPOSED

Aurora, Ill.—(Also stores and offices) $1,000,000. Owner, Aurora Theatre Bldg. Corp, care Albert M. Hirsh, 210 S. Lincoln avenue, Aurora. Architects, Graven and Mayger, 180 N. Michigan boulevard, Chicago. Policy not given.

Columbus, O.—(Also lodge and stores) $120,000. Owner, Capitol Lodge, No. 1003, G. U. O. O. F., I. D. Rose, chairman building committee, 323 Lexington avenue, Columbus. Architect, Geo. Abernathy, 83 S. High street, Columbus. Policy not given.

Carlisle, Pa.—Owner, Davis S. Cooper, 47 W. High street, Carlisle. Architects, Hodgens and Hill, 130 S. 15th street, Philadelphia, Pa. Policy, pictures.

DeKalb, Ill.—$175,000. Owner, DeKalb Theatre Company, Dale Libhelt, manager, DeKalb. Architect, Elmer F. Behrns, 605 N. Michigan boulevard, Chicago. Policy not given.

Dayton, O.—(Also stores and offices) $1,000,000. Owner, Fox Film Corp., 850 10th avenue, New York City. Architect, W. W. Ahlschlager, 65 E. Huron street, Chicago. Policy, pictures.

East Chicago, Ind.—(Alterations) $50,000. Owner, syndicate, care of architect, M. S. Bittner, U. S. National Bank Bldg., Indiana Harbor, Ind. Policy not given.

Grand Rapids.—$50,000. Owner, withheld. Architects, Frank P. Allen and son, 463 Housman Bldg., Grand Rapids, Mich. Policy, pictures.

Hays, Kan.—(Also hotel) $150,000. Owner, Hays Hotel Corp., company forming. Architect, Thomas W. Williamson, Central Nat. Bank Bldg., Topeka, Kan. Policy not given.

Jersey City.—$3,000,000. Owner, Loew's Enterprises, 1540 Broadway, N. Y. C. Architects, C. W. and Geo. L. Rapp, 221 W. 43d street, N. Y. C. Policy, pictures.

Monroe, Mich.—(Also stores and apartments) $150,000. Owner, Fischer-Paramount Theatre Corp., 36 S. State street, Chicago. Architect, A. G. Wolf, 613 Mitchell street, Milwaukee, Wis. Policy not given.

Monroe, Wis.—(Also store and apartments) $150,000. Owner, Fischer-Paramount Theatre Corp., 36 S. State street, Chicago. Architect, A. G. Wolf, 613 Mitchell street, Milwaukee, Wis. Policy not given.

Newark, N. J.—(Also offices and stores) $150,000. Owner, Broad Park Realty Company, 972 Broad street, Newark. Architects, T. W. Lamb, 644 8th avenue, N. Y. C., and W. E. Lehman, 972 Broad street, Newark. Policy not given.

Plainfield, N. J.—(Alterations) Owner, Plainfield Theatre, W. Reade, president, Plainfield. Policy not given.

Pleasantville, N. J.—Owner, Wm. J. Friehofer, 20th and Indiana avenue, Philadelphia, Pa. Architect not selected. Policy not given.

Platteville, Wis.—(Also offices and stores) $100,000. Owner, Platteville Theatre Corp., W. C. Tracksey, chairman, Platteville. Architect, R. I. Simmons, Beardley Bldg., Elkhart, Ind. Policy not given.

Pekin, Ill.—(Also stores and apartments) $210,000. Owner, Mrs. Anna Fluegal, Capitol Theatre, Pekin. Architect, Elmer F. Behrns, 605 N. Michigan avenue, Chicago. Policy not given.

EVENING GRAPHIC

March 5, Loew's Metropolitan, Brooklyn, N. Y., 88%.

March 12, Loew's State, N. Y., 90%.

Maybe it was Brooklyn.

Direction, E. K. NADEL

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BEAT NINE-YEAR-OLD

Child Given Up by LeRoys to Father, Carl A. Sellers

Des Moines, March 20.

Two years ago Carl A. Sellers got much publicity here through his fight to obtain his daughter, Betty Jane, from the custody of her aunt and uncle, Mr. and Mrs. Charles LeRoy, vaudeville team, with whom Betty Jane appeared here.

Mrs. LeRoy was a sister of Betty's mother and claimed she had been given the child by Mrs. Sellers on the latter's death bed. Sellers had become estranged from his wife before her death and afterward remarried.

On the stand Sellers claimed he had spent five years searching for the child in every state in the Union where the child was traveling with the LeRoys.

The judge decided in favor of the Leroys and refused Sellers the girl's custody. Sellers later appealed and, unable to finance the expense of fighting the court action, the LeRoys finally surrendered the child to her father in May 1926.

This week Sellers was arrested for beating Mary Jane, now nine years old, and it is intimated more serious charges may be brought against him.

INCORPORATIONS

Symon Gould, Inc., New York, picture films, $50,000; Symond Gould, Eva Gould, Isaac M. Sackin.

Gentlemen of the Press, Inc., Manhattan, theatrical; Otis Chatfield, Julius Kendler, Ralph F. Colin.

Debs Memorial Radio Fund, Inc., Manhattan, radio broadcasting; Morris Hillquit, John J. Sweedler, Henry W. Gilcman.

Daller Amusement Corp., Brooklyn, picture apparatus, $2,000; Mortimer May, Max Orda, Ruth Sherman.

Peninsular Players, Inc., Manhattan, productions, $10,000; Charles A. Jacobson, Jr., Stephen W. Hofman, George Samter.

Rendor, Inc., New York, picture films; Rose Barnett, Albert S. Hartman, Irving Friedman.

Ruth Enterprise Corp., Bronx, picture houses; F. Augusta Marmor, Bessie Lieberson, Martha J. Hoffmann.

Camel Films, Inc., Manhattan, picture plays, $150,000; Walter G. Lange, Albert Joy, Harold Kelley.

Scalott Corp. New York; trade-marks, trade-names, patents; 120 shares, no par value; George A. Searight, Charles I. Lott, William G. Klehm. Filed by William G. Klehm, 52 Broadway, New York City.

Knox Winslow, Inc., Manhattan; theatrical enterprises, musical and dramatic performances; 150 shares, no par value; Elsie Cohen, Joseph F. Driscoll, Abner J. Riblen. Filed by Abner J. Rubien, 1440 Broadway, New York City.

Fredgene Amusement Co., Inc., Brooklyn; motion picture establishments; $12,000; Frederick Huebner, Eugene H. Pulch, Harold Roberts. Filed by Joseph P. Slensby, Savings Bank Building, Richmond Hill, New York City.

Dissolutions

Liberty Theatre Co., Inc., Buffalo. Filed by Feldman & Feldman, Erie County Bank Building, Buffalo.

Reduction of Shares—Change Par Value

Waldo Amusement Co., Inc., Lynbrook; $100,000, 1,500 shares, $100 par value, reduced to 100 shares no par value. Filed by Sanford A. Davison, Lynbrook, Nassau County.

K and K Music Pub. Corp., through Attorney Paul N. Turner. Directors of the company are: William R. Mohr of 254 West 47th street, New York City, 75 shares; Ralph E. Townley, same address, 45 shares; James O'Neill, same address, 30 shares.

Cornell Theatres, Inc., Elmira; Lewis Henry, Arthur P. McCann, Margaret Hanifen.

Alimoniacs, Inc., Manhattan, pictures, $5,000; Benjamin Bayers, Saul Yawitz, Rita Schonbrun.

Brandywine Amusement Co., Albany, theatres; David White, Mollie White, Minerva Wohl.

Paul Kay Productions, Manhattan, theatres, newspapers, pamphlets, magazines; Paul Kay, Benjamin Pepper, Dorothy Green.

Ben-Lew Amusement Corp., Manhattan, theatres; Benny Zeger, Boruch Zeger, Mollie Goldstein.

Hollywood Academy, New York, play writing; Walter R. Conrad, John Barclay, Ethel R. Conrad.

Hilmas Productions, Brooklyn, theatres; Henry Clay Littick, Richard C. Wagner, William B. McDonald.

Paul Whiteman Publications, Inc., New York.

Alice Amusement Corp., Brooklyn.

German-American Theatre Corp., New York.

STOCK AT HARTFORD

Dramatic stock supplanted vaude at Poli's, Hartford, Conn., last week, with "Crime" as the opening bill.

Company includes Ruth Nugent, Frank Lyons, Harry Fisher, Charles Richards, Hugh Banks, Leo Curry, Hal Rodman, Eileen Meehan, Edith Spencer, Eunice Keeler and Jay Ray.

Film News Over World

(Continued from page 33)

each in Great Britain, France and Germany, state that Great Britain has 1,500 cinemas seating 750 or more, France 900 and Germany but 300. Obviously the 4,000 cinemas total of each of the three countries mentioned comprises a great many houses which do not open daily, but the other figures mentioned covering houses with a seating capacity of 750 or more are, the reports state, open daily.

British and German

Received from Trade Commissioner George R. Canty, Paris:

A new firm, Deutsche Film A. G., with 50 per cent German and 50 per cent British money, has been founded. The British interests are those of the British Controlled Film Co, the president of which company, Major Rassam, associates himself with the Germans, Maxim Galitzonstein and Paul Ebner. This marks the first British concern established definitely in Germany for film production.

370 Houses in Berlin

Although there has been a slacking off in the building of picture theatres in the last year or two, Berlin today has no fewer than 370, with a total of 170,000 seats. Assuming two performances a day—many give three daily and nearly all from three to four on Sundays—this means one seat for every 12th inhabitant of the greater city. The smallest theatre has 113 seats, 100 from 250 to 500, 34 from 500 to 1,000; there are 23 with as many as 1,500 seats, three with 2,000, and four with more than 2,000. Two such large theatres are now building.

FRENCH PICTURE NOTES

Paris, March 9.

The factory of Continsouza, manufacturing photographic and cinematographic apparatus, situated in Paris, was destroyed by fire last week, throwing 4,000 workmen out of employment.

A new picture, to be entitled "Monsieur Selfridge, escamoteur" (Mr. Selfridge, juggler), from a novel by Eugene Heltai, is being produced here by Rene Clair. The subject is a farcical drama.

Mlle Josyane (French) is booked by the Sofar Artistic Film Corporation for a reel "L'Enfer d'Amour" ("The Hell of Love") being executed in Poland under the direction of Carmine Gallone. She will be accompanied by Henri Baudin and Olga Tchekova.

CHANGES

Gladys Wood opened as prima donna, Palace, stock, Baltimore, last week.

Frances Morton supplanted Buster Sanborn as soubret with "Naughty Nifties" (Mutual) this week. Miss Sanborn joined the Irving Place, stock, N. Y., this week.

Closing 2,000-Seat House To Help Out Diversey

Chicago, March 20.

In a determined attempt to make the Diversey theatre profitable, the Orpheum Circuit, Balaban & Katz and Jones, Linick & Schaeffer, joint owners of the house, have taken over the Covent Garden, about two blocks away, and will close it.

Covent Garden has a $60,000 a year rental which must be added to the operating overhead of the Diversey.

Covent Garden has been operated by Lubliner & Trinz with straight pictures. It has about 2,000 seats.

The Diversey, which flopped with vaudeville and also flopped with Orpheum acts in front of a stage band, will establish a three changes a week vaudefilm policy at 40c. It has been reported a $100,000 a year loser.

A small 500-seat movie grind house is about half a block away with a 25-cent scale.

Roger Wolfe Kahn on his Fox vaude dates has taken over the Cass Hagen orchestra, virtually intact, and is directing them. With Hagen's leaving the Park Central Hotel he has been inactive.

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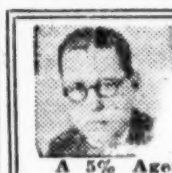

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FORUM

Cleveland, March 14.

Editor Variety:

I want to contradict a statement regarding my remarriage as it were. I have only been married once to my knowledge.

Miss Eileen Downey is still married to Pat Downey nee Moriarty. Harry Markem who has been booking Pat Moriarty and his wife, Mrs. Eileen Downey, will confirm this statement. *Frank Hamilton.*

HARRY ROGERS Presents

A SURE-FIRE HEADLINE ATTRACTION

INSIDE STUFF ON VAUDE

(Continued from page 38)

the names of houses in the towns he books that have been shot to pieces and sent into the red through his niggardly booked bills. That's also notorious in Chicago. While the Kute Kutter may have cost acts plenty, to an extent they preferred remaining away from the Chicago territory. Kahl's pigheaded business methods cost managers thousands, and independent managers their business. For Kahl never protected an indie booking through the association. His way was to grab out of another's book for the Orpheum, Jrs., and in the wind up he neither helped the Orpheum, bookers, indies or himself, for he demoralized middle western vaudeville.

Joe Keno and Rosie Green will introduce their seven-year-old daughter, Mitzi Green, professionally during their Interstate tour, which they start shortly. Mitzi and her father have been doing a Moran and Mack dialog imitation, commented on by Variety during last summer's Lights Club benefit cruise on Long Island.

Because of her age the youngster is limited in her professional appearances to certain states and cities where child labor laws are not so stringent.

New York dailies gave a lot of play to the alimony suit filed by Mrs. Letitia Ernestine Brown, Negress, against Carlton Curtiss, University Club millionaire (white), that went hot zippety in the Supreme Court before Judge Townley. The printing of love letters between the two created considerable amusement for the tab fans. A number of professionals who know Ernestine claim she has been putting on the hot dog for some time and up to the breach between her and Curtiss, was living a queenly life here and abroad.

One colored profesh says Mrs. Brown was bugs on beaded bags and had them of all sizes, having paid as high as $500 for one.

According to the testimony Curtiss called things off when he found out that Mrs. B. was slipping huge chunks of dough to an Ethiopian named Garland Patton. Mrs. Brown sued Curtiss for an anticipated big award. She swore she lived with Curtiss as his wife. She asked for $250 weekly alimony and $20,000 counsel fees. The white man had Max Steuer as attorney.

The Negro professionals tell of many parties pulled in Mrs. Brown's handsome home at which Curtiss was reported the central figure.

Real astonishment manifested itself along Broadway when the Keith-Albee-Orpheum common stock opened on the New York Stock Exchange for the first time last week at under 20. It was lower than Orpheum circuit stock had dropped to. Slight sales indicated no demand from the buying public for K-A-O. Within a couple of days after the take off it had dropped to 18½. It has been expected the K-A-O common would open at least at 25, its reported underwriting price.

Many of the K-A-O group who had thought themselves fortunate in purchasing Pathe when it merged with P. D. C. at around 40 believed they would get out on the K-A-O merger stock listing.

About two years or more ago Keith-Albee was reported as a net profit maker of around $3,000,000 a year and had gone higher, with the Orpheum circuit, both then distinct organizations, running to about $1,500,000 net annually. About two weeks ago a joint statement for the two circuits for the first 10 months of 1927 gave their net as $1,900,000.

Zue McClary is the directing manager of the New York group of hotels headed by the Ansonia, Broadway and 73d street. Some years ago Miss McClary was a theatrical and advance agent.

NEW ACTS

Russian Choir, formerly at Roxy, as vaude act.

Marie Rino with Happy Holmes in skit.

Bush Sisters and acrobatic dancer.

Burns and Stokes, who replaced Holland and Barry with Paul Tiesen Orchestra, 2-act.

Desiree Ellinger, recently with "Taza," will shortly enter vaudeville.

Broderick and Felson have dissolved as a vaude team. Betty Broderick will head a new production act for Edith Mae Capes.

Ford and Goodrich have dissolved partnership. Ann Ford has formed a new turn with Curley Wright.

Billy Wilson in 8-people act.

"College Days" recast with Estelle Denise and 8 people.

Tom Atlas and Co., dance revue, 5 people. Helen Stanley producer.

Shea Sisters and Carroll in "Dreams Don't Come True," written by Billy Tilden.

Donald Jackson, baritone, joining Eddie Lambert.

Alexander U. Fine, choral master who had the "Song of the Flame" chorus and also controls the male choir from "The White Eagle," is splitting the singers up into two acts, one for vaudeville and the other for picture houses.

New comedy act, staged by Lew Hunting for Ben Boyar.

Harry W. Fields and Jack Wells reunited in new act, "The Broadway Romeo," by Harry W. Conn.

MULLER BACK ON COAST

San Francisco, March 20.

Harry P. Muller, American representative for J. C. Williamson, Ltd., of Australia, returned after 10 weeks in the Antipodes.

Mrs. Muller, who accompanied her husband to Australia, will return in about six weeks. Muller will continue to make his headquarters here, booking all acts for Australia from this point.

Oscar Polk, colored, who plays the elevator boy in "The Trial of Mary Dugan," at the National, has had a varied experience at divers crafts before becoming an actor. Polk was once a Pullman porter and chauffeur and worked in a 42d street, New York, automat as chef.

6 MORE COLORED 2-REELERS

Los Angeles, March 20.

Dr. Herbert T. Kalmus, producing Technicolor subjects for M-G-M release, has renewed his contract for an additional six two-reel colored subjects.

Kalmus is president of the Technicolor process and is making production headquarters at the Tec-Art studios.

Whew! What a Hit!

JACKIE OSTERMAN

at the Winter Garden, New York
Last Sunday Night
Jackie goaled 'em
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VITAPHONE

(WARNER'S)
(NEW YORK)

New York, March 15.

A new bill at Warner's, all Vitaphone subjects and including the first talking character picture, "Tenderloin" (Warners).

Before the full length talker came on, were four singing and musical Vita subjects. These did not tend to bring out the full strength or novelty, if any, to the "Tenderloin" dialog from screen. The audience's mind was full of Vitaphone when the feature picture started. So much of whatever novelty the dialog speaking held had been rubbed out.

Warner's had had a long run with "The Jazz Singer," a Vita with Al Jolson's singing during the unreeling its vital draw. That picture has had a phenomenal run, playing much like "Abie's Irish Rose" did on the stage, doing a week or more in what ordinarily would have been a split week. That "Tenderloin" as a talking picture, despite it's but an ordinary underworld film otherwise can follow "The Jazz Singer" for exploitation on the first time and novelty angle is without great doubt. "Tenderloin" depends much upon local promotion. If hitting at the take off, of course the rest is easy; if not, work must be put upon it and in advance to stand off the possibility. If not hitting it seems the best way to stir up interest is to open up a controversy and let the people come in to decide for themselves. Almost any daily could be drawn into it; as to whether the spoken dialog from the screen is preferable, if it interferes with the action or the audience's sight or expectations, quality of voice and acting when speaking, and so on.

Besides which "Tenderloin" has two good names in Dolores Costello and Conrad Nagel.

Prior subjects in order of appearance were Cugat and his Gigolos, Adele Rowland, Gigli and LeDuca, and Abe Lyman and his orchestra. This line-up gave two orchestras in four numbers, as the Cugat assembly is a Spanish, perhaps Mexican, band. Mostly strings and too loud in volume at times. A Spanish girl singer in mantilla as soloist. Not bad and not startling.

Miss Rowland looks well on the screen, more so than on the stage, and did catchy songs most agreeably. Her voice is for the talkers and this showing might place the girl in line for character-talking playing, if her speaking voice equals the appeal of her singing one, mechanically.

Beniamino Gigli and Guiseppi De Luca did a duet in costume in a scene from "The Pearl Fishers." They, like the others, were liberally applauded, although the Vitaphone is no longer taking chances on too many bows.

In the Abe Lyman moment, with some of his boys made up, the pop brand of music was taken to by the house. A trio did their musical bits in close-ups, and Mr. Lyman at the drums, looking pretty good all slicked up and over, got in the close-ups often, as well. He also took the occasion to announce a new song of his own composition, he said, that was sung by one of the instrumentalists as a solo.

As a Vitaphone program, pleasing.

Warners have adopted a slogan for the "Tenderloin" talker. It was employed in teasers in the dailies before the picture opened. The full text is:

"Warner Bros. announce a Talking Picture that will be the Talk of New York."

Very good slogan, and "Tenderloin" will produce a lot of talk around New York, one way or another.

PARAMOUNT

("See-Saw"-Unit)
(NEW YORK)

New York, March 17.

Best all-around general entertainment the Paramount has had in many weeks. No great splash of stage feature or production numbers in John Murray Anderson's "See-Saw," but novel presentation items, satisfactory unit details and first rate picture in "Garden of Eden" (United Artists).

Unit runs an even half-hour and is notable for soft pedaling production and dependence upon pure specialty material. Indeed it is a straight vaudeville program with band numbers interspersed. Unit has usual group of Foster girls but they are not played up. They merely do a dancing "walk-across" at the opening, have one brief routine midway and are concerned in the finale tableau.

Three Wainwright Sisters lead off the specialty interlude in a harmony song cycle, three voices blending for the jazzy effect these "sister" combinations have been going in for lately. Turn without much animation, depending upon popular musical effect and sight incidentals but serving its introductory purpose nicely.

Max and His Gang, acrobatic trainer and five gingery fox terriers in a fresh and interesting animal trick routine. This is the first straight animal turn working before a stage band in the de luxe Broadway film places have used, if memory serves. Here the act took six minutes and was one of the applause turns (second on Sunday). Dogs do somersaults and jumps in imitation of the trim-looking man trainer, taking excellent comedy from their manner of approaching the tricks.

George Griffin and Rosette do a charming bit of song and dance. Young man sings ballad with stage band, then goes into adagio with girl, graceful stepper. Girl wears party frock, agreeable departure from undraped style affected by most adagio pairs. Man has pleasant light voice and the dance is an admirable performance. Later girl does a toe dance as incidental to man's song number, even better in the toe work than in the acrobatic number, a natural dancing sprite and well trained besides.

Joe Jackson, introduced by the master of ceremonies, Nathaniel Finston, and getting applause on his entrance, has his comedy tramp pantomimic specialty boiled down to seven minutes and gets the most out of it. Perfect for the presentation idea.

Band goes into a medley of "Garden songs" called "Bouquet of Roses," with all acts on for the climax when decorative wings at back open to reveal the Foster girls grouped about a revolving mechanism, representing a water fountain. Nice picture.

Overture is appropriately a group of Irish melodies, baritone and soprano arising from among the musicians on the elevator pit, to solo bits of familiar phrases. News reel is mostly Paramount, with brief clips of Fox and Kinograms.

Jesse Crawford's organ contribution is a musical medley, starting with a characteristic treatment of Schubert's "Serenade," tricky rendering with the effect of a song solo with piano accompaniment and a background of pipe organ. Thereafter snatches of popular numbers to round out interesting five minutes.

Feature is more than an hour, cutting any short film subject for lack of time. *Rush.*

WARFIELD

(SAN FRANCISCO)

San Francisco, March 17.

"Rube" Wolf and his gang are continuing their "trip around the world" on the Warfield stage, currently in the Bohemian quarter of Paris. This is the background for the Fanchon and Marco show and serves to introduce a lot of likely talent. Featured is Cliff Edwards (Ukelele Ike), with Rose Valyda and Rose Giesby held over from last week, and Bee Starr, and Ted and Sally as the newcomers to the bill.

Opening is a hodge-podge of mirth and melody, with bandmen garbed in blue smocks and caps. Girls dancing among tables, with plenty of carnival spirit. Lucille Page steps out of the line for difficult steps and bends. "Charmaine" is theme song, plugged instrumentally and vocally. A few adagio turns by Sally and Ted and then Rube dragged on, sending the band immediately into a peppy jazz number. Wolf soloed on the cornet with a weird blues that clicked and an unprogramed harmonica player followed who certainly knows how to roll out blues.

Bee Starr is an aerialist of the sensational type. She sings a ditty while cavorting in midair, electrifying by her one-arm swings while suspended from a rope. The little gal is a whiz when it comes to this type of work. She turned between 45 and 50 and drew thunderous applause. The opening day's mob fell for her with a vim. Rube cornetted "Killarney" and did it nicely, then introducing Edwards.

Ike did half a dozen numbers but unfortunately has gotten away too much from the type of material that has made him famous on the records. He resorted to ballads and comedy numbers with an occasional risque line and a bromide of a story. At that Edwards clicked solidly with the first crowd, and it was a full 20 minutes before he could get away.

The eight line girls back for a black veil dancing number, with the theme song again. Then Sally and Ted in a combination Apaché-adagio. They liked them. Rose Valyda is only doing one song this week, "If I Can't Have You," double-voiced blues number, with which she mopped. Switched to "My Man" for hokum with Rube. The pair finish with a burlesque Apache that got over plenty. Lots of flash for the finale, with hundreds of varied colored streamers from the flies.

Screen feature, "The Noose." Business good opening day. *Edwards.*

SENATE

("Mikado of Jazz"—unit)
(CHICAGO)

Chicago, March 14.

"Mikado" was produced in Chicago by Paul Ash and Lou McDermott, the first unit to be staged by them for the Publix-Loew coast route. It opened at the Oriental and plays four weeks in Chicago, as will future units produced by this combination.

Because of Ash's totally personal following, all units emanating from the Oriental must be of such flexible construction as to afford the m. c. either a major or minor spot. Ash, for instance, requires an important part in a unit, while certain other leaders without recognized following or m. c. ability can take only small importance.

M. C.s Described

St. Louis, March 20.

Master of Ceremonies in picture houses are described by Tom Bashaw of the "Post-Dispatch" as:

"God's gift to the flappers."

"Mikado" has the needed adaptability in construction. The Mikado character, intended for a combination band leader and master of ceremonies, can be handled by any type of talking band leader or even by a member of the unit if necessary.

This production is a jazzified version of Gilbert and Sullivan's famous operetta. While probably a pain in the neck to G. & S. devotees, the satirization makes novel picture house entertainment and is a nice bit of production.

Setting is a Japanese garden, with the band packed on the left side of the stage. Right and center a... occupied by a small entrance building and a bridge over the garden wall. The old plot is put in new but recognizable dress; for instance having the son of the Mikado disguise himself as a radio singer. Love theme is unaltered.

At opening Bob LaSalle as Ko-Ko and Willard Andelin as Poo-Bah are discussing the Mikado's new yen for jazz. Mark Fisher, house band leader, as the Mikado, is wheeled on in a Jap buggy and leads the orchestra in an Oriental version of pop music.

Arch Cannon, his son, knocks off a number in a good tenor voice to show his radio talent. The Mikado orders more entertainment, with the Kimiwas, Japanese risley quartet, taking about five minutes with their regular act. Fitted in nicely. The eight Abbott chorines were fair in an Oriental routine. Evelyn Vee and the Darling Twins followed with a jazzed-up idea of the "Three Little School Girls" ditty, packing it with vo-do-de-os and blackbottoms. The twins finished alone with their dance, getting across well.

Evelyn Vee, as Yum-Yum, returned for a love ballad with Cannon, displaying good harmony. LaSalle (Ko-Ko) established a hit with a series of comedy songs, called back for several encores. His incidental talk during the presentation also was handled effectively.

Finale was the wedding of Yum-Yum and the Mikado's son, the company entering in pageant over the wall bridge. Running time of unit here was 45 minutes.

Pop numbers by the band are worked in skillfully, all built up by Oriental introductions.

Preston Seller, solo organist, is back at the Senate after sent out to inject pep in a few affiliated theatres. As an enticer of community singing he rates second to Henri Keates, working the crowd well up. His formula is the usual mixture of gag and pop song slides, but he knows how to sell them for real results.

"The Noose" (F. N.) feature. Heavy biz Monday afternoon and evening.

STRAND

(NEW YORK)

New York, March 18.

Joe Plunkett's superior show judgment is easily evidenced this week in the compilation of the Strand's program, stage and screen. Appreciating that if Barthelmess in "The Noose" couldn't draw, nothing on the stage would help it, Mr. Plunkett kept the stage expense to a minimum. His judgment will be vindicated in a good week, for "The Noose" will draw; it's a class A First National programmer.

Nevertheless the Strand holds a light but pleasing stage show, divided into turns, with an interesting edited news weekly, along with what seems a new idea in short cartoon comics, called "Inklings" (Short Reviews).

Alois Reiser, catching the spirit of the bill probably, started the overture with an "Eileen" (Victor Herbert) medley, light and pleasing. The "Mark Strand Frolic" after the weekly, holds as its high card the Four Aristocrats. The boys sing and play. They are young but known on the discs. On a large stage, through being grouped closely and to one side, they seem to say they are not enough by themselves. In a spot okay, but to headline a stage show accustomed to large jazz orchestras with specialists, the four boys seem to need something more behind or with them. They were politely received for two bows without an encore Sunday afternoon at 2.30 before a small house downstairs in very bad weather.

Margaret Schilling sang "Moonlight and Roses," with her appearance as pleasant as her voice, with the Mascagno Ballet of six girls doing some simple concerted work, also a too small troupe for this stage.

After the picture and "Inklings," an organ solo, with Walter Wild and Frederick Smith the soloists on that instrument.

A trailer that didn't make a bad bit by itself ran about three minutes, giving flashes of the next two feature films due at the Strand.

But "The Noose," with Barthelmess, its suspense, story and gripping qualities, will do all of the trick necessary for Mr. Plunkett's theatre this week. And anyone who may think Joe Plunkett has any cinch handling this tough house that is crushed by the opposition, but stands alone by itself for stage handling, should just try it—once.

LIBERTY

(PORTLAND)

Portland, Ore., March 15.

Will King is back in town and seems to be hitting the ball. King opened up at this West Coast house, which has been in the red for about $2,000 weekly for some time, and it looks like Red Whiskers will pull it out of the hole. Will is playing opposition to his brother Hermie, m. c. at the Broadway. The brothers have previously always worked together with tab shows up and down the Coast.

West Coast is giving King a feature picture in conjunction with the tab show, new for King. The latter is a favorite in the Pacific Northwest, having been at the Music Box here for nine months, as well as playing at the Moore in Seattle. In the latter city, things were not so great, but King managed to come out all right.

The opening program, called "Frills and Thrills," runs around 55 minutes. It is economically produced, as there is no large or expensive set used, the show using numerous blackout skits. King, of course, is the real draw and the mob here would walk a mile to see him in red whiskers.

Fanchon and Marco have selected a group of 16 nice looking girls which gives the show a great flash. However, the girls could stand more coaching in ensemble work.

Director of the orchestra and announcer is Jack Joy, California boy, whom King has brought on. He looks promising. Don Smith, with King for two seasons, is also a good card. Smith is a local boy and that angle helps. He has a tenor voice of much volume. Lew Dunbar is another King man, Will's side kick for many years, and is a versatile performer possessing personality.

Bess Hill is a clever principal but should take her singing a little more seriously. Has character ability, but with a few pointers as to putting over a vocal number her stock would jump. Minerva Ureka, comedienne, is an old standby of King.

"A Woman On Trial" (Par.) was the feature. *Cohen.*

WISCONSIN

(MILWAUKEE)

Milwaukee, March 15.

Whoever hepped Eddie Weisfeldt to the idea of "Under the Bridge" for a stage presentation didn't care how much money Fox-Midwesco is spending for scenery. The stage show, current last week, was one of the most elaborate ever attempted here.

Opening flash shows a dock with a tug in rear under a bridge. Huge cotton bales in front flooded with blue light. Regular thriller opening with thugs and dock-rats scurrying about as band plays in offing. Dave Schooler, master of ceremony, walks on and is slugged by a yegg. Bird whistles as cotton bales lift to flies revealing orchestra in mixed dress as cops and thugs.

Jack Mack, as a gob, does some tricks with a mouth harmonica and then goes into a dance. Clever act and over big. Followed by the Bebe Berri dancers, nifty octet. Have done some good work here before but excel themselves in the new show.

Cully and Claire, beautiful blonde with comedian, have a neat act. This pair can yodel, with the lad having the edge on voice. The blonde is good to look at but her voice is drowned by her partner.

A novel manner in handling request numbers is put across by Schooler. Choruses of popular numbers are played by the band with Billy Meyers, stock tenor, singing a few of the choruses.

Lloyd and Brice, comedy acrobats, got over as did the blow-off act, Robins family. Old man Robins does an Eddie Foy, letting his five kids do the work. The kids are all good tumblers, including a tot not over two years old. The wife steps on for the finale.

The finale brings back the Berri girls and the bridge opens in a bascule manner, permitting the prow of a huge liner to slide in. Audience gets a big kick out of the big stage boat coming through, same effect as having stage train come down toward the footlights to get a few shrieks from the femmes.

Art Richter, organist, puts over a winner in a tribute to Walter Donaldson. Screen tells of life of Donaldson while Richter plays a few of his older numbers. Slides then announce that the latest Donaldson hits will be played and the choruses are screened. Audience liked the organ part of the bill as well as the stage show. Clara Bow has the film spot with "Red Hair."

What the stage show lacked in number of acts, it made up in scenery and quality of the five or six acts presented. *Isagel.*

STATE

(BOSTON)

Boston, March 20.

The Silvertown Cord Orchestra, in company with the Silver Mask tenor, vied with Gloria Swanson's "Sadie Thompson" for honors in this week's bill at the State. Tasty and artistic combination of the two attractions resulted in standing room yesterday afternoon and evening.

Silvertown Cord Orchestra, having absented itself from the realm of radio for the perils of a barnstorming tour some time ago, opened in good spirits and appropriately with "Rain." Audience took to it at once when the quality of its stuff made it known that the band was not traveling merely on its name.

The mask tenor sang "Ah, Sweet Mystery of Life," and received an ovation that would keep a less hardy soul on the stage in preference to the "mike" for the rest of his day.

"Sadie Thompson" was easily recognizable as "Rain." Folks liked it and seemed pleased, even with the slightly jazzed-up ending.

The Silvertowners made a big hit with Gershwin's "The Man I Love," and the tenor was well liked in "Souvenirs."

Other features on the program were news views and Roach comedy. *Libby.*

LOEW'S STATE

(LOS ANGELES)

Los Angeles, March 16.

Fanchon and Marco's stage show gave Eddie Peabody a good send-off for his farewell week. More than the usual amount of material, too. For a specialty show this one was brisk and evenly balanced. Little in the way of flash and color, though. Running time was a good 40 minutes, indicating some necessary pruning in spots, otherwise opening performance okay.

Trade picked up fast Friday afternoon with an early sellout on the main floor. Above was not bad either.

The group of F & M girls, held over from the previous week, made good. Gwen Evans, whistling artist, worked in front of the group but not to much advantage. Miss Evans is easy to look at and spotted alone can accomplish more. This way she is more or less hidden. Another holdover was Oscar Taylor, baritone, who made his way pretty fast in local picture houses, rising from a comparatively obscure singer with bands. In this show Taylor failed to get over as strong as formerly, due, perhaps, to not getting a chance to be alone. He worked with Vina Zolle, soprano, in a duet which took the edge off both. Miss Zolle vocalizes pleasingly but not consistently.

Maxwell and Lee, comedy dance team, were entitled to better results, judging from ability and efforts. Both are of the eccentric acrobatic type and have good routines well placed for laughs. Military tap number by the girls introduced a pair of kids who stole the show from everybody. Maurine and Brother are the names and a standard juvenile dancing act in this town. They started with Fanchon and Marco and have been improving ever since. Another to click was Murray Peck, song plugger, but good enough to perform on his own.

Peabody worked throughout with the band, reserving himself for the finish when he stepped to the front with his banjo and guitar, aided in the latter bit by Jimmy Maisle. Following this twosome Peabody gave all his attention to the banjo, asking for and granting all requests. For the curtain a tableaux was flashed in the background showing Peabody aboard a train in motion.

Organ was handled by Harry Q. Mills with taste and discretion in straight fashion. Screen portion featured "The Patsy" (M-G) with M-G-M newsreel occupying about six minutes.

EARLE

(WASHINGTON)

Washington, March 18.

Name of Leon Navara has been drifting through from Baltimore for some time. Now, Navara is here at this Stanley-Crandall house. He is a good bet and comes at a time when the house needs him. He has whipped the pit orchestra, augmented by four dance musicians, into an acceptable stage aggregation—and in a week, too. They work like trojans and the band number was the applause getter, even over Tom Brown's saxophones.

Other than the Brown brothers the Ed L. Hyman imported presentation hasn't anything particularly bright. Navara is here for 19 weeks, according to plans. His piano number clicked and his method of selling it.

Unit included Toots Novello, seen here but recently across the street; Emily Fitzgerald, dancer, and Arthur Ball, who abused a good return on his first ballad by too much familiar stuff with the customers.

Balance of show nicely laid out. Pathe and Paramount constituted the news portion with the latter offering some excellent shots on the California dam. Dan Breeskin made his overture stand up.

"Shepherd of the Hills" (F.N.) the feature. *Meakin.*

OHIO

(New)
(COLUMBUS)

Columbus, O., March 20.

Without any invitational preview showing or fanfare of trumpets, Loew's and United Artists opened their new Ohio theatre here Saturday at 11 a. m. The 3,500-seater was filled to capacity within an hour and a half. A line started forming about 8:30 a. m., and extended for over a block when the house opened.

Col. E. A. Schiller, Louis K. Sidney and J. R. Vogel headed a delegation of Loew's executives and departmental heads here for the opening. At 8 p. m. Mr. Sidney introduced Mayor James J. Thomas, who paid tribute to the Loew organization and recalled to the audience that the theatre site was one time the home of the city office and that both the city of Columbus and Loew had profited by the change.

Col. Schiller, the other speaker on the brief program, returned the compliment to "Hizzoner" and asked the support and friendship of Columbus in the new enterprise. He closed his remarks with a memorial to Marcus Loew, the organization's founder.

Foyer gossip and corner talk were highly favorable to the presentation policy inaugurated by Loew's. After the different performances were over, practically everyone tarried long enough to inspect the art works and objects displayed in the Spanish promenade, where they have installed a repeating Grand piano to entertain holdouts.

Albert Evans, from the Allen, Cleveland, was hurriedly sent here Saturday night to conduct the Ohio syncapators, the stage band, after George Lyons, of Lyons and Yosco had led them through the earlier shows. Since then, Lyons has been doing his harp specialty with the "Milady's Fan" unit. It is not known whether Evans will remain here or not.

The show has been pruned down to a trifle over two hours, with the different bits having the following running time:

Overture, 6 minutes; weekly, 5 minutes; Henry B. Murtaug, organist, specialty, 8 minutes; "Milady's Fan," stage presentation, 35 minutes; Trailers, 2 minutes; and "The Divine Woman," feature, 80 minutes.

Just prior to the opening, Edward J. Melnicker, transferred from Loew's Regent, Harrisburg, Pa., was named managing director; Vic Jeverett Watson, Columbus, previously named manager and who remains as Melnicker's assistant.

STATE

(MINNEAPOLIS)

Minneapolis, March 15.

Stage show and minor units didn't matter this week. The house had Clara Bow in "Red Hair" (Par) and that was sufficient.

As a whole, the entertainment measured up to a high standard, even though it lacked pretentiousness. Customers left well satisfied after the nearly two hour program. "A Desert Romance," stage show, proved a first class singing offering presented by the F. & R. male chorus. Setting was a cave. Men being garbed in picturesque and colorful Arab costumes. There were two men and one lone woman soloist.

Two Vitaphone numbers, "Dark Days" and Pat West and His Middies and both scored. Eddie Dundstedter's organ offering was a combination of old and new songs with the words flashed on illustrated slides for the audience to sing. News weekly, featuring shots of the Los Angeles dam disaster, completed the program.

LOEW'S MIDLAND

(Leap Year Fancies Unit)
(KANSAS CITY)

Kansas City, March 15.

This little stage presentation credited to Boris Petroff is by far the most pretentious of the units to reach this city since they started a few weeks ago.

It is built up with a musical comedy angle—the girls doing the proposing according to the leap year tradition, and the finale is the most beautiful of the series up-to-date.

Orchestra, under the direction of Joseph Klein, played "Gems from Favorite Operas" for the opening. Nicely done with the brass section featured in the "Sextette from Lucia."

News next and the "Leap Year Fancies."

Parting drapes showed the Eight Gould Dancers on the center stairs making love to the band boys. Each of the chorines had a verse with a pick out, but the girls are better dancers than singers and they know it. A specialty number by two was the first and pleased.

Two Tumbling Clowns have a novel acrobatic act with the handstands of one outstanding. They went through their routine rapidly without stalling.

Patti Moore and Sammy Lewis followed with their regular dancing and talking bit. This pair have been here a number of times, but are well liked and surefire. They offered several varieties of stepping, and Miss Moore had a lot of fun gagging with Jack Sidney, m. c.

Sidney worked through the entire presentation with the various acts and handled the lines, doing the "feeding" very nicely.

Louise Ploner, whose main job was to sing and propose to Sidney, did both well; looked stunning and came back for the finale in a crystal beaded gown as the bride. Her promenade up the center stairs with a huge wedding train unrolling from the bottom step brought the ahs. It was pretty.

The Eight Dancers followed with a clever Tiller routine and then Jack Sidney sang "I Wonder Where My Buddies Are Tonight," one of the best things he has done here.

Earl LaVere and his accordion were the big smash. He started with "Accordion Man" and followed with "Side by Side" and "Sundown." His rapid fire patter with Sidney was new and put over with a punch in every joke. Recalled repeatedly and finally obliged to introduce Moore and Lewis before he could get away. The latter team presented their tap dance on the steps, a la Bill Robinson, and hit for the second time on the bill.

Finale followed and the most gorgeous of this season. Bride ascends the steps to the elevated stage behind the band; dancers as bridesmaids lend color, and with the principals on completing a beautiful stage picture.

The screen feature, "The Enemy," follows, the entire bill running two hours and a quarter. *Hughes.*

CAPITOL

("Araby"—unit)
(NEW YORK)

New York, March 17.

Starting the week with St. Patrick's Day, the Capitol started the show with "An Irish Rhapsodie" as the overture. A colleen and her squire backgrounded by a hedge arose from the caverns of the stage to sing of Ireland and love, while David Mendoza held the orchestra pianissimo.

The feature, "Bringing Up Father," dealt with Ireland from the custard pie angle. Boris Petroff ignored the green, however, and called his stage unit, "Araby." It had about as much in common with Arabia as "Bringing Up Father" has with Erin.

"Araby," however, is a very good unit, with talent, speed and flash. For a grand tinsel and flesh finale Petroff has out-Partingtoned the Paramount.

Rita Owin is the standout with two dance numbers separated by a band interlude in which Walt Roesner and the band boys sing about her. Miss Owin has developed a style of working in front of a band that is sure-fire. The Capitol is not an easy house to work in, or to, and she was a hit. Her goof dance routines are really funny in vivid contrast to the effects customarily achieved by members of her sex attempting comedy dancing.

Roy Smeck, introduced as a "Vitaphone artist," was first to bat and did excellently, earning an encore with his nimble uke and banjoing. "Rosemary" was liked, but seemed not to have the vocal range to compete with the Capital's great open spaces.

A comedy acrobatic team, Johnson and Hewitt, also had things their own way, making the score for the entire unit 100 percent.

The tuba player contributed a clever solo imitation of an evening with the radio set. Roesner, looking very natty in an all-white outfit of riding breeches, helmet, etc., led the singing, essayed by himself and boys in celebration of Miss Owin. The boys were garbed in turbans and flowing robes just to make it Araby.

Twelve Albertina Rasch girls made good impressions on their several appearances. Routines neat and graceful.

In the newsreel M-G-M has six items to Paramount's two. But one of the two clips from Par appeared to be a scoop on the Los Angeles flood. In addition to scooping New York City, Paramount was reported scooping Philadelphia and the south. M-G-M's fake on the English flyers didn't look so fancy. *Land.*

77th STREET

(NEW YORK)

New York, March 10.

For 15 years an indie and still going strong if the crowd at the second night show is any criterion. The manager says that it is and that the Loew and Keith-Albee competition within five or six blocks mean nothing.

The trade here is largely semi-permanent tourists, living in apartment hotels which flood this neighborhood (Broadway at 77th street).

Changing four times a week and double-featuring, the only divertissement is a newsreel and the organ accompaniment. That the program of long stuff, usually made up of product of the bigger producers, registers was proven by every seat being filled.

People who know the 800 seats in this house give the upholstered orchestra chairs the break. Experience teaches them that these seats, although screwed into the floor, are frequented by a better and less noisy class than those who pay the extra dime for the 50c tax in loge sections spread sporadically on the large sides and rear of the house.

In the loge the first row of movable wicker chairs are 100 per cent.—for the front row. Those in the rear are out of luck if some fat mamma or square head happens to be in a lounging mood. Because smoking is permitted in the loge yawping out the titles in bass or soprano, chewing gum and rattling stiff candy bags are also taken to be according to Hoyle.

Of course there are exceptions "clad" in spats or sporting expensive perfumes. These are justly annoyed and are heard to declare that they will save the measly dime on the return trip.

Practically no applause for either of the features, "In Old San Francisco" and "Quality Street." The Marion Davies picture was the last on the program and many of the excitement hunters walked out before it half unreeled.

VAUDEVILLE REVIEWS

PALACE

(St. Vaude)

Second successive knockout bill putting a red ring around the month of March and registering several solid smash hits individually.

The lobby is gala with shawls and decorations in honor of the Mexican Tipica Orchestra holding over. James Barton, the Colleanos, and Burns and Allen rate a little bunting, also, and a festoon or two for Marion Sunshine would be merited.

The show was considerably rearranged Monday night. Miss Sunshine and the Arthur Byron sketch were moved from after intermission, with the Colleanos and Burns and Allen spotted after the entr'act

John and Mary Mason, snappy youngsters on ball bearings, zipped through a fast, impressive routine. Rather a nasty spill when doing the one-leg-around-neck, but the kids finished. The accident was bona fide, although an earlier miss in the turn is planted to get a laugh.

Jay Velie, deucing, got across on his voice more than his material or manner.

Miss Sunshine, with her cutie-cutie stuff, was assisted by Bob Le Roy as the tall sailor. The sailors have changed, but the act is essentially the same that has kept Miss Sunshine busy for the last season or two. Howard Mott at the piano. It was a pleaser from the start.

Arthur Byron presents himself, wife and two daughters in a sketch by himself, aptly titled "A Family Affair." As sketches go it is not bad, though it fails to scintillate Byron, long a matinee idol and featured performer of the legit, is anxious to get his two daughters, Kate and Eileen, started. For some time he has been subordinating himself and his engagements to that end, reported at times accepting a very nominal salary for his own services in order to be with the girls to pilot them. The Byrons are an old theatrical family, dating back a couple of generations, and the "name" with this act can stand up for once around. It manages to be reasonably amusing.

The Mexican Tipica Orchestra duplicated the rousing success of its first week. They essayed one jazz number, and should eliminate it at once. Jazz is not their chile, and they are ill-advised in attempting it. This does not refer to such of the pop numbers as "Valencia," naturally adapted to string instruments.

The Tipicans were reviewed in Variety over a year ago in Los Angeles. At that time mention was made of the reputed fact that the members of the orchestra, formerly subsidized by the Mexican government, were apprenticed at an early age and practiced six hours a day for years.

Playing is certainly a sixth sense with these easy-going Mexicans. It is also noticeable that they respond to thunderous ovations as if long accustomed to adulation. Maestro Miguel Lerdo de Tejada (file that name) hardly bothers to bow. A swell dame in the group of singers revealed a voice and a face for a magazine cover. For a finale a young man and girl contributed a Mexican dance. It looked genuine, but that young man used to hang around the third floor of the Woods theatre in Chi or dinner at the Ritz. The dance was a riot and the young man looked Mexican anyhow. It's a comment, not a squawk.

That portion of the Colleano clan (New Acts) that has its nucleus in Maurice was a mop up after intermission. Whether or not they intend to return to Ringling-Barnum Circus, this family and this act are good in vaude, picture houses or revues as long as they care to remain away from the big top. Maurice proved absolutely a gasping sensation with his display of daring, agility and vitality. That vitality angle is conspicuous in this family. After getting a load of their daring, jumping out of the path of a taxicab hardly seems manly.

Burns and Allen still doing the Al Boasburg turn, constitute a perfect vaudeville two-act. Wow material handled by topnotch performers. Their easy, graceful, well-timed way of working is a treat in these days of big pants and putty noses. They dress the act like a million bucks.

It was about 11.18 when Barton vacated the rostrum. He had by that time been waxing steadily warmer for 40 minutes, more or less. Jim was on his toes Monday night. The audience liked him and he couldn't do enough to show 'em he was feeling good and glad to meet 'em. He did his act on a direct cue basis, and Ben Roberts' boys ad libbed to suit.

"The Enchanted Forest" (New Acts) is a dandy novelty, sort of a marionette show with radiumized effects. It held very well considering the nearness of the midnight hour.

Biz good. *Land.*

STATE

(VAUDFILM)

Any time a vaud bill runs shy of comedy no matter if that show be only six acts, the answer is automatic. The State's bill Monday night was palpably short on comedy. When the laughs fell short the rest of the bill suffered. Monday's show was topheavy in sand. "The Dove" (U. A.) was the feature.

The bill galloped off at the start with one of the flashiest ground acrobatic turns in vaude; Paul Brachard Troupe of three men and two men, a veritable surprise in that respect.

Two of the Brachards, the two youngest males, show some of the fastest, shiftiest ground work seen hereabouts in a long, long time. The act got more than many an opening turn has in this theatre and deserved it.

(Miss) Bobby Adams (New Acts) was followed by the first comedy effort of the evening, Cupy and Smith (New Acts) who did fairly well with a type of act that seems much in vogue in vaude lately.

Harry Girard and 12 girls, vocal ensemble, repeats at this house and seemed to find greater favor than last September. Some good strong voices and Girard has the women doing close harmony that scored. In fact the act was so well received that Mr. Girard made a speech and finished with a plea for a "hand" for the orchestra. He got it.

Johnny Berkes with a Buster Keaton expression, loose baggy pants, dancing feet and his miniature piano got some laughs but they were spasmodic. One of Berkes' funniest bits is the "Volga Song" as he tugs at a huge rope which hauls on his toy piano. Virginia Sully helps out from the fem angle.

Ina Alcova and Co. closed. The former is a clever dancer, hard worker and for a woman of the peanut size, graceful and skillful. Three of the girls dressed up in abbreviated outfits for a tri-black-bottom, capitally done. *Mark.*

RIVERSIDE

(St. Vaude)

With some real talent on the tapis this week they turned out solidly for Monday night's performance, proving that if you give 'em the real McCoy the customers will respond. Claiborne Foster (New Acts), legit star, headlined. Such sturdy vaude entries as Brennan and Rogers, the Lee Kids, Sybil Vane and the Hickeys, further punctuated the proceedings.

With noteworthy components, the show played sluggishly, retarded in large measure by the colored Harris and Van out-wearing their welcome through over-generous response. It was poor back stage management not to flag them sooner.

In the deuce spot, Bud Harris and Van (New Acts), as the act is billed, pulled a show-stopper with the young song-and-dancer.

Sybil Vane, with Leon Domque at the ivories, permitted the latter to feature his otherwise excellent keyboard prowess over-much. Got to be more of a piano recital than a song routine in the manner Domque dominated the ivories. Miss Vane, petite prima, is back after an absence of two years. She topped off heartily with "Let A Smile Be Your Umbrella."

Ed and Tom Hickey, with considerable familiar stuff which they may or may not have introduced, fared well regardless, although those wheezes about having a long talk with the bartender (grocer, druggist, confectioner, bootblack, etc.) and he said "no," as well as that last job he had for two years—"what did you do?"; "two years"—are a bit too much. Nonetheless the boys with their hoke and generally pleasing nonsense were a welcome highlight.

Miss Foster, with an excerpt from her stage success, "The Patsy," closed the first half.

Jane and Katherine Lee resumed after the interval. The kids, now grown up, are doing a variation of the Duncans. Jane Lee seems to be putting the brisk comedy on a bit too thick and strong, but they liked it as a whole. Stelska-LaRue and Co. (New Acts) with an aesthetic terp flash are more concert than vaude.

Jay Brennan and Stanley Rogers still dishing the dirt about "Margie" were a laugh marathon. Dixie and Powers closed; Golden Dreams (with Olga Morselli and Dono brothers) opened. *Abel.*

HIPPODROME

(Vaudefilm)

Opens with Stickney's Circus, well trained animal act with a feature of sufficient prominence in a leaping greyhound to give it high rating as an opening or closing act on small time five-act bills.

One of the usual Hip lineups with the exception of the closing act. Waring's Pennsylvanians, evidently responsible for the unusual turnout here on a Monday evening.

Preceding the Pennsylvanians the spotting of the acts is faulty. Hunter and Percival, speediest and most effective comedy turn on the bill, spotted third, with the result that the Briants, following, do not cash in as heavily as they would had they preceded.

Hunter has everything, high and low comedy, surefire wop dialect, a routine with gagging heavy and plentiful, and good support from the girl. He creates a receptive atmosphere for the whole bill. Clever.

Sidney Marion, following the Briants, not strong enough for next to closing. Comedy peters out in middle of the turn. Spotted earlier on the bill would undoubtedly register as an acceptable offering.

In second Jeanne La Crosse soloed with three vocal selections. Well chosen and delivered effectively, each number getting heavy applause.

Feature film, "Nameless Man" (Tiffany-Stahl), good neighborhood picture. *Mori.*

BROADWAY

(Vaudfilm)

Dropins plentifully on the lower floor Monday night, but patronage wasn't what could be termed heavy. House finally hooked on to a picture, "Girl in Every Port" (Fox) and had Alexander Carr splitting the billing. Both did well. Maybe too many two-acts in the lineup.

"Garden of Roses" opened, followed by three two acts, then a single, another twosome, one more single and a concluding double turn. That's five two-acts out of seven, otherwise known as cutting the "nut."

Gallarini and Sister were the only act to arouse enough enthusiasm to make the gallery whistle. Sixth, the boy's prolonged display of ability on various wind instruments seemed to be what they wanted, inasmuch as the demonstration took place with pop airs. Sister's opening gown of orange and green isn't all it should be. The single costume change gave her a much better break.

Earlier, Davis and Darnell poked 'em in the ribs in the new auto selling sketch. Davis, close to being the stage's best salesman of flip chatter along salesmanship lines, never had to worry. Bright, smart and delivered, this act. It's seldom the team has ever held up a show with applause, but if that's so, then when have they flopped? Solid entertainment in a vaude field that needs further nursing by acts of this quality if there's to be a yearly crop of something in some other shade than red.

Wyeth and Wynn came before the membership committee No. 2 and drew few dissenting votes. Mixed team who talk, sing and with the male partner strumming a guitar, ukulele fashion, as he triple tongues an harmonica for hot melodies. Pair seem to work easily, with the youth the important member. Still some question as to whether the girl can dance, the boy kidding and breaking up her black bottom on the pretense it's getting too rough. Used for an encore exit, okay. Gags don't mean much, but have a tendency to twinkle every so often. The tuxedoed youngster has enough appearance, self-confidence and evident ability to send himself into an m. c. job in the film house.

Hewitt and Hall continue to sing, but have turned wise and stopped using bow music. Proving that if they want you back the impression isn't helped by a pit crew. They came back. Incidentally, the Broadway orchestra is making a chump out of the Palace bunch.

Little Billy did himself proud No. 5, grabbing "Ahs" from the women on his entrance and winding up healthily on his hard shoe taps. Meanwhile, he sang a couple of numbers and rid himself of a newsboy sob recitation, excusable for this diminutive performer.

Alexander Carr also singled it next to shut, offering his now familiar recitations and still clucking his tongue to denote paragraphs. Well liked, and back for an added bit. Karle and Rovein (New Acts) closed. *Sid.*

AMERICAN ROOF

(Vaudfilm)

"Old Ironsides," screen feature, will have to do its stuff to bring them in the first half here. Show holds nothing that will pull. Eight acts of a routine order minus comedy paralyzers and somewhat below standard for even this house, which has recently projected some good shows. Rental of picture may count against vaude quality.

Kinzo, Jap juggler, opening, held them with stick juggling and coin spinning atop a reed umbrella.

Rhodes and Gorman, mixed team, next, shone best in their hoofing and finished so-so. (New Acts.)

(Continued on page 79)

GEORGE JESSEL
Songs and Talks
20 Mins.; Unit
Chicago, Chicago (Pct)

George Jessel is starring in the "Dancing Feet" Publix unit for three weeks in Chicago, replacing Harry Rose, who has played and repeated the Chicago houses very recently.

This is Jessel's first appearance on a local picture house stage. It is reported as an indication of his value in that department of show business.

Jessel's reputation in legit, pictures and vaudeville is extensive and his name at least is familiar to picture house audiences. At his first performance in the Chicago Monday afternoon he was greeted with a heavy reception by a capacity house.

As the last of four acts in one of those familiar stage band units, Jessel held the stage for 20 minutes—unusually long. He started with a humorous account of his previous theatrical activities, winding up with a phoney synopsis of "Sailor Izzy Murphy," his last picture for Warner Bros.

From that he slid into a ballad, effectively handled and hot in results. The rest of his routine was his regular phone bit, wherein he holds a dialect conversation with his mother and finishes by singing a number to her over the phone.

Opinion that Jessel's stuff would be a little too wise for picture house peasants was knocked cold here, with every gag clicking. While the Chicago theatre is this city's smartest emporium, the others aren't so far behind it.

George Jessel in the new field is okay, inside and out. *Loop.*

JANET KIPPEN and Band (7)
Music and Specialties
16 Mins.; Full Stage
125th St. (V.-P.)

Perhaps the main attraction with this fem outfit is the girl with the bass tuba, or the big bass horn with one of the gals. Despite the apparent hard work of the leader and the other ladies to diversify their little program, one watches that big horn and wonders where that girl gets all the wind to umpah it. As a rule nine girls out of 10 hitting anything in the music line would sidestep a horn as big as a box car. But here it almost puts this turn on a real novelty scale.

An active contingent of workers, the most versatile being Miss Kippen, who plays the violin, trumpet, piano, dances and sings and is otherwise a valuable asset. Other active workers in the specialty line is the drummer who dances and two of the other girls who go in for an eccentric rube number. Several of the girls sing and they all play instruments.

Nothing exceptionally fancy or outstanding, but a busy little bunch that pleased the uptown 125th streeters. *Mark.*

BUGAR
Songs
5 Mins.; One
Mark Strand, Brooklyn, N. Y.

Sugar is a cute little gal, sister of Jack Pepper (formerly Pepper and Salt) but not announced for professional purposes. Pepper, who m. c.'d at the Brooklyn Strand, introduced Sugar as from Texas.

She looks refreshingly charming and not as hotsy-totsy as the night-clubbish appelation might infer.

Opened with "Wonderful Wedding" and did "Can't Believe You're in Love With Me," with variations.

Sugar is an asset to a presentation unit and has possibilities. *Abel.*

CUPY and SMITH
Comedy Acrobats
7 Mins.; One
State (V-P)

Two men. Affect comedy make-up in clothes. No talk. Walk on and start to travesty hand-balancers, with each jouncing the other around a bit. Awkward mannerisms are affected all the way.

These men have some funny stuff, each taking considerable mauling, but all for laughs from grotesque acrobatics.

Of this type, this one will do. Their turn Monday night found the upper tiers more receptive. *Mark.*

MARINERS
Songs
14 Mins.; One
American Roof (V-P)

Male quartet in naval garb, with gob doing comedy and packing plenty of good harmony in their song routine.

All four have corking good singing voices and a repertoire that set them in pretty at this showing. Went over big in No. 5. *Edba.*

THE COLLEANOS (7)
Acrobatic and Dancing
20 Mins.; Full (Special)
Palace (St. V.).

Maurice Colleano and his relatives, standard circus act present a hodge-podge of dancing, acrobatics, feats of daring and comedy. The comedy is by Maurice and not bad. This lad would be great if properly placed in a big production as he has looks on top of his sensational accomplishments.

Two tricks are emphasized for highlight. First, Maurice's stand-to-stand double somersault, a feature always with the Ringling-Barnum circus. Second, one of the girls' back somersault from spring board to chair. Both tricks are in the wow class.

Maurice's comedy dancing in "one" was a bright interlude. One of the girls offered an Oriental dance of standout value. Everything attempted is done with sureness, effectiveness and a wealth of showmanship.

Opened after intermission at the Palace and will get feature spot and billing anywhere, unless the bookers are cuckoo. *Land.*

RENIE and CALVERT
Bicycle Polo
Full Stage
American, Chicago (V-P)

Renie and Calvert in bicycle polo and basketball display adroitness and agility in both.

In polo the ball is bunted about by the wheels of the cycles, with two goals as the objectives. In the basketball game the players use sticks with which they pick up the ball, balance and try to land it in a basket.

To lend color and sportmanship to the game, the man wears a red jacket on which is emblazoned the Union Jack, whilst the woman wears a blue sweater on which she exhibits an American shield. A score board on one side of the stage registers the points.

Team makes a nice appearance, has plenty of action and should do well in picture houses. Competition adds zest aplenty. *Loop.*

(MISS) BOBBY ADAMS
Songs
11 Mins.; One
State (V-P)

(Miss) Bobby Adams, formerly teamed with Jewell Barnett, now working single, with Miss Mann at the piano.

Miss Adams opened with a topical song and then "And My Phone Never Rings," with a comedy lyrical twist that made it appear as having been especially written for her.

She veered to a semi-classical, a ballady refrain, with the tag line, "I Still Love You, Dear," well rendered. She used another topical, liveller number from one of the song shops. Miss Adams swung into more animation on this, in which she injected a little phoney bawling out of the orchestra.

Miss Adams was attractively arrayed in black, and did not leave the stage during the turn. She has many things in her favor, but the present routine isn't sufficiently strong to bring the results this single is capable of. Her routine seems slung together.

Did well, but with a stronger routine Miss Adams could step further. *Mark.*

KARIE and ROVEIN
Talk and Trapeze
10 Mins.; One and Two
Broadway (V-P.)

Man doing rube and woman "actress" with act opening in "one" for flirtation bit. Femme's mention of a stage connection flies the drop to reveal the trapeze followed by persuasion to get him up there Awkward gymnastics follow.

Aerial routine of man needs a punch trick to send the act away in the proper manner. Current high point is balancing a chair on a stationary crossbar. At no time is there any swinging of the apparatus or flying. Woman never leaves the stage, up or sideways.

Snickers every so often with talk not definite enough to count. A wallop late in this 10 minutes might change the entire complexion. *Sid.*

RHODES and GORMAN
Talk, Singing and Dancing
12 Mins.; Three (Special)
American Roof (V-P)

Mixed duo of dancers trying to get away from conventional dance team routine, but not so forte when attempting chatter or warbling. In latter department they talk a song with little effect.

When down to the dancing, act lifts and builds for a good finish with dancing up and down steps.

So-so in deuce. *Edba.*

"THE ENCHANTED FOREST"
Novelty
6 Mins.; Full (Special)
Palace (St. V.).

Presented by Les Klicks and also billed at the Palace simply as "The Wonder Act," this turn is a development in marionettes.

With the aid of radiumized dummies, some extremely clever effects of dancing goblins, elves, woof-woofs and jub-jubs are obtained. The effect is fantasy of the first water.

It's a great act for kids and also for anyone with imagination. It takes the spectator back to "Alice in Wonderland" and those other classics of the kid days.

A real novelty by any standard and should work plenty. *Land.*

McKEE, O'CONNOR and CO. (4)
Song and Dance Revue
18 Mins.; One and Full Stage
American (V-F)

Violet McKee, smooth ballroom dancer and song seller; Charles O'Connor, agreeable light comedian; Burnett Sisters; Jack McMahon at the piano, and a whirlwind dancing boy make up an attractive flash turn. People have knit clean cut specialties into compact routine. Work briskly and quit at the right instant.

O'Connor does simple straight number, after unnecessary introductory bit by boy as bellhop. Brings on Burnett girls, twin pair of the Louise Brooks type, who do bit of dance. Miss McKee on for light number with O'Connor, graceful comedy lyrics and appropriate business. Girl is Irene Castle in shape and style, and her slow high kick is a great asset. She uses it for a solo dance later on, a standout performnace for grace and style.

O'Connor back to solo "Cup of Coffee," using McMahon at piano for comedy incidentals. Miss McKee on for tap routine and from this they work up a first rate dancing finale, climaxed with remarkable eccentric and contortion novelty stuff by the boy, who is a little bit of marvelous on footwork. Did extremely well No. 4 at the American and will do even better in a house with more class down front. Meaty little specialty flash revue done by clever specialty people. *Rush.*

SHARON J. STEPHENS and CO.
"They Never Change" (Comedy)
Four (Parlor)
5th Ave. (V-P)

A simple comedy playlet for simple people—the simpler the easier. Tells of a nagging wife who takes roomers. As she leaves and tells her husband to clean up the parlor, the new girl roomer appears. Usual business and wife's unexpected return, going to a finish that's the simplest of all.

Even with good actors this would still be a bad act.

Yet if the rather young girl looker in it believes she can either sing or dance, and she tries both here, there's a better chance for her anywhere doing it than in this comedy playlet that should amuse the Gussunners only.

BUD HARRIS and VAN
Comedy and Song
24 Min.; One
Riverside (St. V)

Male team (formerly Harris and Holley) in one of those nonsense dialogs, leading into a piano finish. Colored two-act registered solidly on their own, the taller of the two introducing his son, Joey, likely lad, whose song and dance merited an encore but not to the extent of prolongation as at Monday night's performance.

The act packs a flock of entertainment and with cutting, or proper stage direction to hold it down, the team, actually a trio, will advance considerably beyond the deuce. *Abel.*

THREE CASTLES
Cycling
10 Mins.; Full (Special)
American Roof (V-P)

Three male monopedes in fast, fancy and trick cycling that gets over big, on merit and physical handicap.

All of trio are minus left limb from the knee joint. Did well in opener here. *Edba.*

MURIEL KAYE and Co. (1)
Dancing
14 Mins.; Three (Special)
American Roof (V-P)

Muriel Kaye, accomplished dancer, with male pianist, does likeable dances sufficiently diversified to get over the top. Her fan dance and acrobatic are the standouts.

Did neatly No. 6 on this bill. *Edba.*

BEN BARD
M. C.
12 Mins.; One
Audubon (V-P)

Ben Bard is the former teammate of Jack Pearl. Ben used to be a corking straight for Pearl's Dutch fol de rol. Since then Bard has been a picture actor.

Ben didn't do much in his allotted spot next to closing at the Audubon, as he had about exhausted his gags and recitative bit during the performance, and simply brought on Jack Joyce and Senorita Alcaniz for a little kidding, permitting the one-legged monologist to do a fox trot with the little Spanish lady.

At Fox's Audubon Bard acted as master of ceremonies, appearing before each act. He got away to a slow start, but not once let them forget that he is in Fox pictures and that his picture "Seventh Heaven," etc.

Bard in pictures wore a moustache but in vaude is smooth-shaven and looking as sleek as a sheik.

He said he had written a poem, or rather the theme of a picture, and he'd give it to 'em, and he did. It was one of the longest poetical things sprung in vaude in a long time. All about a girl of the streets who proved to be a real sweetheart to the soldier boy after all, the whole in personal pronoun.

Bard's best inning was with Senorita Alcaniz, who stepped on later from her act and permitted Bard to crack some wise ones that were meat for the audience.

Bard has excellent diction and in the Fox houses where they know "Seventh Heaven" and Fox pictures well, Bard will prove all the more popular. Still working under his Fox fiilm contract, doing the stage m. c. between pictures. *Mark.*

CLAIRBORNE FOSTER and CO. (3)
"Love Lessons" (Comedy Playlet)
15 Mins.; Three (Parlor)
Riverside (St. V.)

"Love Lessons," by Barry Connors, is the second act excerpt from the author's stage success, "The Patsy," which so favorably brought Miss Foster to attention in the stellar role. In the condensation. Charles Deland as the father and Elmer Cornell as the boy of her dreams are capable support.

Miss Foster, who has been coaching up from an instruction book on pat and pithy phrases for apt occasions, hopes in this wise to distinguish herself with the boy friends who have been rushing her elder sister.

Some of the choice epigrams of obvious texture from the play are included in the tabloid version of "The Patsy." Coupled with Miss Foster's delightful personality, it makes for delicious entertainment.

For a change, here's a sketch with a legit name that's a credit to vaudeville. *Abel.*

SAKI'S MIKADO RAMBLERS (5)
Oriental Stringed Orchestra
Full Stage
American, Chicago (V-P)

It is very seldom that Orientals, either Chinese or Jap, do a bad act. What they lack in histrionic ability, they make up in novelty and sight.

Saki's Mikado Ramblers should ramble right out again. Four men with nothing to recommend them sitting in as many chairs strumming string instruments, grinning at each other.

Some song plugger must have rehearsed them in such up-to-date remarks as "Get Hot," "Sweet Mama," "Hey Hey" and "Get Over." To cap a bad act, in galloped an Oriental female impersonater. The word "galloping" is used advisedly. A saying is there's a place for every act in show business. Yes? *Loop.*

FRANK WHITTAKER and Co. (3)
"In Wrong" (Sketch)
15 Mins.; Three (Special)
American Roof (V-P)

Whittaker's latest suffers mainly because of its inadequate support. Although the conventional comedy formula of the elderly souse falling into the bridal suite with a couple of honeymooners, sketch has possibilities as a laugh getter in houses of this type, but not with the present one.

Bridal couple are stranded after having eloped to New York, and the boy's father cutting off allowance because of the elopement. Boy wires an old uncle he has never seen, and of course the souse turns up as the uncle.

Whittaker plays the inebriated gent adequately and gets laughs through lines and mannerisms. Support, aside from the ingenue, doesn't help. Recasting and speedy farce tempo would help lots. *Edba.*

CLAIBORNE FOSTER and Co. (2)
"Love Lessons" (Comedy)
12 Mins.; Three (Int.)
Coliseum (V-P)

Claiborne Foster, from legit, has a condensed version of "Patsy," by Barry Conners, for vaude. Recent plays, after "Patsy," in which she scored, failed to click, so Miss Foster is taking a sketch fling.

Judging from the many laughs the comedienne obtained at the uptown house Miss Foster can stick. While of the legit school she imparts to her characteristic acting a winsome, unsophisticated manner that makes her all the more invaluable to vaude as that type will be even a bigger hit in the neighborhoods.

Miss Foster is Patricia Harrington, Pat for short, in love with a young man who has just broken off an engagement with Pat's sister. Her dad finds that she has been buying books that instruct her how to make speeches and humorous remarks when addressed by anybody.

It's a series of wise cracks conned from the book that enables Miss Foster to create the laughs. The scene between Pat and the y. m., who has been trying to coach her in making love to a supposed lover on Pat's part, is deftly handled and as worked up by Miss Foster, effective in its comedy objective.

A sketch of similar proportions in less experienced hands might be boresome and mawkish. Her stage way is ingratiating and she sure knows her "Patsy." *Mark.*

STRELSKA-LA RUE and CO. (7)
Song and Dance
19 Mins.; Full, One and Three (Special)
Riverside (St. V)

Plenty of class to the Strelska-La Rue revue, but almost wasted in vaude where its aesthetic and highly artistic values are not fully recognized.

The adagio team has Don Bryne, sugary tenor, and the Vagabond Girls (6) in support, the latter in ensemble and duo in specialties and flash scenes.

Sets are the last word in vaude flash and lighting, surpassing some of the musical comedy stuff seen about.

Chief fault with the act is its even tempo. The adagio and lift stuff is in the same general vein and the necessary contrasting values are accordingly lost.

The act has possibilities for fuller registering, with some re-routining, possessing a wealth of talent, artistry and color. *Abel.*

ROBERT RENARD and CO. (1)
Comedy Juggler
10 Mins.; One
American (V-P)

Fairly expert juggler who has turned to comedy to build up mixed team turn, but makes the mistake of talking too much and to no purpose. His patnomimic comedy, such as misses and eccentric balancing and tossing feats is first rate, but the talk is blah.

Girl in song solo opens, straight ballad. She returns later in skirtless dress and bare legs and does feeding in talk exchanges. For the finish Renard does club swinging and juggling, handled in a way to suggest that he comes from a group act doing that specialty straight. Work is clean cut and striking and this is only part of the routine worth anything. No. 2 here and that's its grade. *Rush.*

TEXAS RANGERS (4)
Pop Harmony
10 Mins.; One
Academy, Chicago (V-P)

Four men of various sizes, dressed in cowboy suits and harmonizing on published numbers. The act is in a rather crude state at present, suited only to deuce-spotting in small houses.

Their voice combinations make all familiar melodies sound unusual, but it can't be called an improvement. Also the idea of working in front of a parlor drop is wet. No reason, in song or talk, is given for the cowboy suits. *Loop.*

JOHNNY ADRIAN
Blackface
10 Mins.; One
Academy, Chicago (V-P)

This guy has a powerful voice and likeable personality. The combination is good for a blackface, and if concentrating more on material Adrian can better himself.

He sings pop pieces suited to character, but his only good gag, about the new Ford, is fast being worked to death all over town.

Works up a finish with banjo and uke accompaniment to his singing. Showed more possibility than any other act on the Academy last-half bill. *Loop.*

ORPHEUM, NEWARK, AND ITS WAYS OF FINING

Colored Theatre Operated for Whites Doesn't Stand Well With Some of Its Attractions

In Variety a statement was made that T. O. B. A. (colored circuit) via its heads planned to make some changes in backstage conditions and that among the houses that had been panned by acts for such a condition was the Orpheum, Newark.

F. L. Walker, colored manager of the Newark house, controlled by three whites under the corporate name of the U. S. Exposition Co., replied that the Orpheum had no affiliation with the T. O. B. A. and that its dressing rooms were as well kept as any of the white circuits.

The Orpheum books acts and musicals playing the T. O. B. A. direct and is generally spoken of among colored professionals as a "T. O. B. A. house."

When the Orpheum started its present colored policy Leigh Whipper, now a principal in "Porgy," was engaged as manager. As Whipple knew and managed many T. O. B. A. acts, he booked his shows and acts direct, which eliminated any booking fee with the T. O. B. A.

The Orpheum management might check the numerous squawks and complaints of colored acts openly made against its dressing rooms. Also a runway through the property room which the actors claim is constantly cold and has caused subsequent illness.

Another condition, supported by affidavits plus signed receipts, shows where money was paid for fines for alleged infractions of rules, when the house paid off.

White Owners

The U. S. Expo trio comprises the Siegelson Bros. and Leamon, designated as Newark realty operators. The three white men, according to colored showmen who have played there, leave the theatre on Sunday night, generally pay-off there, turning over the money to the manager to pay off the attraction.

Here is where the surprise fines are forthcoming. One of the main fine clips is on the paper slip giving the amount of the fine for missing cues or cutting show or having several of the girls missing at a show, etc.

One manager averred a house attache instructed him to speed up his show and get it through by 8. He said speeding caused a brisk slicing of the usual running time, with this alleged to give the house the chance to slip the fine. One show was fined $50 in this respect.

Another show, operated by Bill Mastin, styled "Creola," played the Orpheum, and along came a fine of $500, the allegation in main being attributed to two girls missing from the lineup Sunday night. Mastin refused to take the remaining money with the $500 deducted and immediately started airing his troubles with the Managers' Protective Association.

Mastin received his money in full (including the $500 nick) the following Tuesday. Other managers have not been so successful, according to their own "fine" receipts.

Several of the managers declare a theatre has the right to assess certain fines, but that some the Orph has made have been wholly out of reason.

Chas. Falk Breaks Down

Charles Falk, company manager for John G. Jermon's Mutual show, "Sporting Widows," had a mental breakdown while on the road with the troupe and returned to New York for medical treatment.

In addition to his physical collapse Falk has been in deep grief over the recent loss of his mother.

Until his condition warrants his return, Sammy Clark will manage the Jermon show.

FREE FEED FOR SULLIVAN

A feed and doings are being framed by G. Catalano of the Mutual wheel in honor of Eddie Sullivan tonight (Wednesday) at Lanza's Italian Garden, 168 First avenue, New York.

The master of ceremonies will be John A. Eder, attorney, with I. H. Herk as one of the speakers.

Sullivan, formerly of the D. A.'s staff, has a birthday. Catalano is pulling the party with newspaper men among the invited guests.

Hurtig Funeral Delay

The Grace liner "Santa Teresa" bringing the remains of the late Julius Hurtig to New York has been delayed in transit two days and will not dock until tonight or Thursday morning.

A radio from the boat 500 miles out reported the "Santa Teresa" getting a broken main condenser. It was repaired at sea. The liner was expected Monday.

Complete funeral arrangements had been made for the Hurtig funeral, but these have been postponed until Friday morning at 11 o'clock, when they will be held at the Hurtig home in Douglaston, L. I.

The "Santa Teresa" left Valparaiso, Feb. 29, and cleared Colon, March 12, where the remains were placed aboard.

Theatrical plans of Hurtig & Seamon will remain unchanged. Before Mr. Hurtig left on his West Indian trip the H. & S. activities had been laid out with Joe Hurtig handling them.

RITZY OLD FILM HOUSE IN STOCK BURLESQUE

Chicago, March 20.

Burlesque stock with its dizzy blondes and shaking brunettes is going to supplant straight pictures in the ritzy old pioneer film house of the north side, namely, Lubliner & Trinz' Pantheon.

This became positive when Sid Anschell, operating the Star and Garter, stock, leased the Pantheon for that purpose. The former policy was always films.

The Lawndale, which also shifted to stock last week, has been doing excellent business.

Looking for Wm. Mitchell

Los Angeles, March 20.

Efforts are being made by the John Hancock Insurance Company of New York to locate William Mitchell, who formerly appeared in vaudeville and burlesque as a member of the team Mitchell and Kane.

An uncle of Mitchell's died in the east with the insurance being left to him. Mitchell is 69 years old and was reported living in Hollywood.

Efforts to locate him here have proven to no avail.

VAN CURLER'S BURLESQUE?

Schenectady, N. Y., March 20.

Van Curler theatre, under lease to W. M. Shirley, and closed since Thanksgiving, has become part of the Farash theatre chain, according to information.

Although not verified, stories are current that next season will see stock at the Wedgeway, now housing burlesque, and that the Farash people will move burlesque to the old Van Curler.

COLORED STOCK AND TAB

A new policy at the Alhambra, New York. Since Mrs. Downs (white) took over the house she has been playing colored musical stock.

Now two bills will be presented, with dramatic skits and revues. In the stock are Ida Anderson, Inez Clough, Edward Thompson, Larry Chenault and Monty Hawley.

MYRTLE QUITS AGAIN

Stock burlesque is out again at the Myrtle, Brooklyn, N. Y., with tab dramatic stock supplanting.

It's the second unsuccessful attempt of the house with a burlesque policy.

Whitman Sisters' Show Change

The Whitman Sisters' colored show, considered one of the best money-getters on the T. O. B. A. circuit, has been taken over by George L. Burton, the backer for a number of colored road outfits. It will be booked through picture houses and vaude, opening first for Balaban & Katz in Chicago.

Negro Indianapolis Stock

The Cooper and Rector Co. (colored) has become a permanent stock feature at the new Walker theatre, Indianapolis, with the bills changed weekly.

Rector is Eddie Rector, formerly with the Connie Ian revues, New York.

HIP-WAVING AND HOKE TIRING IN DETROIT

Former Big Trade Easing Off —Looked on as Significant Sign—Wheels' Ballyhoo

Detroit, March 20.

Tremendous business accomplished by stock burlesque in downtown Detroit in the past five or six weeks finally shows a tendency to slip. Grosses fell off considerably last week. Not enough to cause immediate grief but a probable prediction.

Belief is that the mugs are getting smart. The perpetual grind and horrible hoke undergoes little change from week to week.

Cadillac, Mutual wheel house, has resorted to heavy ballyhoo to combat the five stock places and is now doing biz with the rest. Installation of a runway and the circuit's new permanent hip-waving chorus plan proved helpful to the only wheel road house in town.

The Kramer, neighborhood vaude-film theatre, will play Saturday midnight shows, beginning in two weeks, with Billy Exton's Broadway Strand company jumping out from downtown for the performance.

Authorities are reported to have tipped off one of the downtown houses to ease up on the quiver and revealment stuff. This is not verified.

Restraint Holds Dot Sevier from Tab Troup

Minneapolis, March 20.

Dorothy Sevier returned to the McCall-Bridge Players (musical comedy tab) at the Palace here after a year's absence, but the next day was out of the cast again as a result of a temporary restraining order issued by the district court. She cannot act again until the court decides whether a permanent injunction shall obtain.

The temporary restraining order was granted on the application of the Harry Rogers' Theatrical Enterprises, Chicago, which alleges breach of contract by Miss Sevier. According to the complaint, Miss Sevier was engaged on May 19, 1927, to appear as an ingenue with the Toby Wilson Co., or any other such name or act which the Rogers' company might designate for two 64-week seasons at a salary of $80 per week the first season and $100 the second season. The contract further gave the company another three-year option on her services at a salary of $110 per week the first year, $120 the second and $130 the third. It is alleged that since about March 5 Miss Sevier has refused to appear in the Rogers' company behalf.

Mutuals' Early Closings

Within the next three weeks a number of Mutual burlesque shows will cease operating, calling it a season, and a number of theatres will close at the same time.

The notice has gone up for the Bozo Snyder show to close at the Hudson, Union City, N. J., March 31 (Saturday).

Ed Ryan's "Nothing but Girls" closes March 24.

"High Life," Joe Leavitt, is listed to close March 31.

Casino, Brooklyn, ends its present Mutual show policy March 31, Jimmy Cooper's "Black and White" in for an anticipated summer run at the Casino, Boston, in April.

Gayety, Rochester, closes as a Mutual house March 31.

Another Mutual theatre, Gayety, Montreal, goes dark March 31.

The Plaza, Worcester, Mass., closes its present Mutual season March 31.

Runway Gals Shift

Runway soubrets of the Mutual wheel made complete shifts this week.

Isabelle Van, at Hurtig & Seamon's, New York, went to the Palace, Baltimore, with May Burns going uptown. Mae Dix, at the Palace, Baltimore, came to the Columbia, N. Y., replacing Babe Almond, who joined Ed Daley's Mutual "Broadway Scandals."

Charlie Burns' Breakdown

Charles Burns, operator Irving Place, stock burlesque, New York, is home suffering from a nervous breakdown.

NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

Court ruled Fulton Oursler is entitled to only $2,500 for work he did on the play, "The Spider." Oursler wrote play in collaboration with Lowell Brentano. Afterward Brentano suggested $2,500 which Oursler refused to accept, and sued for $100,000. Court ruled Brentano's tender of $2,500 was valid.

Marquis de la Falaise de la Coudraye, husband of Gloria Swanson, will be permitted to sail for this country from Paris March 28. Because of an error in the papers asking for extension of his stay in America, he was denied a visa to return.

Charlie Baker, negro from Savannah, who was credited with introducing jazz into Paris 25 years ago, died there last week and the occurrence was deemed worthy of cabling. Baker brought a small trope of colored singers and dancers to Europe in 1903 and they played everywhere. Paralysis ended his stage days. He had been doorman of the U. S. Lines, Paris office, for several years.

A. P. carried denials cabled from Cairo that films taken during the George Eastman hunt in Africa had been destroyed in fire on the train. Film record of the trip were shipped previously from Khartum. Eastman's escape from a blazing sleeper, had been reported previously.

National Winter Garden, burlesque house in East Houston street, fed 1,000 jobless, giving out tickets through the missions on the Bowery. A. B. Minsky, one of the operators, got good publicity display, with statement he was trying to "attract attention to employment situation in New York."

Ruth Elder, like Gertrude Ederle, is still news, after playing several months on the professional stage. All the papers gave generous mention to signing for pictures by Paramount. She is to be in "Glorifying the American Girl," to be done in film by Ziegfeld this summer.

Simon Gould, importer, caused arrest of Moe Kerman, living at the Broadmoor Hotel, charging he had turned a negative over to Kerman to have made into positives, and Kerman cut or caused to be cut, 5,000 feet from the negative and was withholding it illegally. Kerman gave bail and said the film, an imported one, called "Streets of Sorrow," belonged to him.

There hadn't been a good "dog story" for months until last week, when Ruth Brady's chow was chewed up on the street by an airdale belonging to Leo Ostreicher. Miss Brady is a dancer in one of the "Good News" companies, and the pup was on the way to the Boston train when the mixup happened. Ostreicher was fined $2 for having his mutt at large without a muzzle.

One of the tabloid rewrite men made a humorous yarn out of a report Dorothy Cummings, who played the Blessed Virgin in "King of Kings" had become reconciled to her divorced husband, Frank Elliott. Story played up DeMille's contract with players in the biblical film to "abstain from appearance of evil" for seven years.

Joe Weber and Lew Fields will reunite for the all-star benefit of the Jewish Theatrical Guild Sunday night at the Century. It is promised that Joe will choke Lew (using a chair for the purpose) instead of the reverse performance which glorified the old Music Hall.

LOS ANGELES

Ruth Bernhardt, niece of the late Sarah Bernhardt, has arrived here to try and enter pictures.

Helen Keane, dancer, was awarded $9,750 from the Yellow Taxi Company for injuries she sustained New Year's eve while riding in one of their cabs. Jury gave the verdict.

Olive Day, picture actress, was again in court to ask permission to file a new complaint against Mrs. Billy Sunday, Jr. The actress obtained a $10,000 judgment recently against Mrs. Sunday in an alienation suit, but the judgment was later set aside. She divorced her husband, former policeman, several weeks ago.

Winifred A. Eastham, picture house organist, is suing Dr. Harry Baker for $10,000 in superior court as a result of an automobile collision. The girl claims she lost her job because her hearing had been impaired from the injuries she sustained in the accident. The case will be heard in Judge Snyder's court.

Report from Reno stated Mrs. Grace Livingston Hegger Lewis is there to obtain a divorce from Sinclair Lewis, internationally known novelist. Mrs. Lewis explained her action is based on incompatibility.

Aimee Semple McPherson is off for another barnstorming tour through the middle west and east.

Nate Salmon, said to be engaged in film publicity work, is suing the Emergency Clinic of Hollywood for $5,000 damages. Salmon charges he was injured from the treatments given him at the hospital. Trial is on.

Blanche Holmes, arrested in the city drive against fortune tellers, clairvoyants, etc., operating without licenses, received a 60-day suspended sentence from Municipal Judge Bullock. Provision is that she apply immediately for a license from the police commission.

The injunction suit of Far West Theatres to bar Louis Bard from Bard's West Adams theatre came up for trial before Superior Court Judge Gates. Arguments on the restraint petition were heard with the Bard brothers submitting a lengthy cross-complaint. Court has matter under advisement.

Litigation is on in superior court over the suit of Exclusive Features against the Selig Polyscope Company, pending for a long time. The brief is over an alleged agreement by which Exclusive Features was to sell and distribute film stories for Selig Polyscope. The former complains that the latter concern had violated a 10-year agreement made in 1919 by selling films to a third party. This the defendant denies, declaring the plaintiff failed to pay $2,500 due it on the contract, and also asks for an injunction and an accounting on sales already made.

Pat B. Cullinan, screen actor, failed to supply his wife with the necessities of life. That was Mrs. Florence Cullinan's contention when she was awarded a final decree of divorce in superior court.

Kathleen Kidd, who understudied Elsie Janis in the coast "Oh, Kay" and later played the part in San Francisco, was named in a divorce complaint filed by Mrs. Gladys Mumby. The lady charges that Gerald C. Mumby spent all of his time and money on Miss Kidd, while she had to work to support herself and five-year-old daughter. Mumby asks for the custody of the child and alimony.

CHICAGO

Federal Judge Lindley ordered the padlocking of the Rendezvous cafe and the Jeffrey Tavern for violation of the prohibition law. The cafes were among the group of 12 recently rounded up in a wholesale Federal raid and have been closed on account of lack of patronage, anyway.

Police in Kansas City discovered that Dorothy Mandell Massoth Graff, in a Kansas City chorus, was wanted in Chicago courts on bigamy charges. She has been returned to Chicago, where the Messrs. Massoth, Mandell and Graff will appear against her. Dorothy left a suicide note in her apartment and then left Chicago several months ago.

Prohibition agents who tote flasks themselves while raiding cabarets are themselves violating the prohibition law, ruled Federal Judge Lindley while hearing the case of the Plantation cafe. "Their actions are beyond the law, and as such I must ignore most of their testimony," he continued.

Ned Wayburn has been coaching girls in the south side social theatrical, "South Shore Follies." The presentation is scheduled for the South Shore country club.

Four armed men took $500 from the cashier of the Annetta theatre, Cicero, while about 1,000 persons were inside. They escaped in a stolen car.

Plans for construction of an artificial island to be used as a central location for the World's Fair in 1933 were approved by trustees. Island is to comprise 800 acres and will be four and one-half miles from the lake shore.

PRESENTATIONS—BILLS
THIS WEEK (March 19)
NEXT WEEK (March 26)

Shows carrying numerals such as (18) or (19) indicate opening this week on Sunday or Monday, as date may be. For next week (25) or (26) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy with vaudeville or presentation as adjunct.

GERMANY
Month of March

BERLIN
Barberina
Marcea Riecko
Hudson 2
Bella Tapla
Jimmy
Kapt Barrison
Lillian Lorring
3 Kud Voe
Schelds & Oginski
Madeline 3
Peter Kante
Gellines Rev
Boulevard
Nachmittags
Permanes
Ellinor Falk
Geo Rucher
Carter
Annemai Haee
Edith Meinhardt
Eldenhof Casino
Elli Glassner
Johnny Etvos
Fritz Berger
Lil'sh & Vicky
Alfred Lindt
Carlotta Villany
Faun d. Friedrichs.
Erich Outtstadt
Didi Elste
Johnny Bing
Bob Ren & Ptnr
Wellos Musikal
Mary & Erik
Wally Winter
Florida
Kentucky Co
Lola Gray
Xenia Ledoff
Harry Staffian
Erna Ernani C & G
Guido Herper
Willi Frager
Verkmeister & Sabo
Kabarett Komiker
Hesterberg
Morgan
Karlweis
Honeelar
Willi Schaeffers
L & E Schwarz
Willi Foen
Ges Severus
Francis Dorny
Corodini
Musterg'tin Grot'ke
Libelle
Tylda & Lee
Su & Matra
Lydia Wiesner
Ges Dewitz
L & C Royal
Rene Grewill
Manci Rimoczy
Palais am Zoo
Eveetes & Roberts
Tilda & Lee
Scala
Paul Gordon
Max Hansen
Alf Jackson Co
Hermanoka & D
Fillis
Ristori & Ptnr
Bernt & Ptnr
Paul Sandor
Bedini & Taffini 3
Night Am. Music H
Rastelli
Valencia
3 Kid Vor
Schelds & Oginsky
Gellins Rev
Joe Steether
Agy Maggyar
Ges Aimee
Kapt Barrison
Luigi Bernauer
Wien-Berlin
Maria Ney
Su & Matra
Lilian Gray
Nikolai Sinkowsky
Heger Terzett
Ges Schwarz
Edith Hagedorn
Erich Wolf
Ara Ilana
Karl Elzer
Wintergarten
Otto Reuter
Sun Yat Sen
Evelyne Dove
7 Breyers
Beblars Tr
Latabars
Barraceta 3
Hudson Girls
P Bloomgarten Ptr
Les Athenas
J J Omori

PARIS
Week of March 19

Apollo
Edith Bentam
Chia
De Rocroy
Bianco Bachicha
Irma d'Argy
Jane Deloncle
Ernesto & Ptnr
Carmita Garcia
Barra & Kesley
Joanyd
La Regia 6
Brazilian Tr
Inger Frils & M
Casino De Paris
Maurice Chevalier
Florence
Jack Forester
Therese Dorny
Danielle Bregis
Pasquali
Diana
Pierre Meyer
Rocky 2
Germaine Fransvils
Endja Mogoul
Helle Nice
Wood Sis
Kelly Sis
Andreas-Meret
Rogel-Dargens
Charlotte Martens
Duzaroff Clement
Derris Rauzena
Alcarde Roche
Paul Gason Bd
Medrano
Taft
Francy
Henriette Lefevre
Hockney 7
Ricono Sturia
Janosky Tr
Dario-Bario
Albertini
Gaminos
W & E B'mgarden
Cairoli-Porto
Orazio
Moulin Rouge
Dollie & Billie
Harry Pi'cer
Johnny Hudgins
Albertina Rasch Co
J W Jackson Rev
Jane Aubert
Mauricet
Dandy Gayto
Sancie Duncan
Simone Mirat
Irace Chairives
Sonys Roubier
Serge Vareze
Lucia Laur
Sparks Rev
Fred Mele Bd
Olympia
Demokritos
Seattle Tr
Kitty's Co
Mismarguett
Stervel Bervyl
Storks Tr
Kidams 2
Kentuckys 2
J Vacques
Janosky
Orazio 3
Brunners 2
De Costa
Ludwig Cerinska
Kiewings Tr

Picture Theatres

NEW YORK CITY
Capitol (17)
"Araby" Unit
Walt Roesner
Capitolians
Rita Owin
Roy Smeck
Johnson & Hewitt
Rosemary
Albertina Rasch Co
"Bring Up Father"
(24)
"On Parade" Unit
Walt Roesner
Capitolians
"Big City"
Paramount (17)
"See Saw" Unit
Foster Co
Wainwright Sis
Max Gang
G Griffin & Rosette
Joe Jackson
"Garden of Eden"
(24)
"Hey! Hey!" Unit
Frank De Voe
Jack Powell
Gibson Sis
Jack Boyle's Co
"Red Hair"
Rialto (17)
Olive Hutchinson
R Morgan
'Legion Condemned'
Rivoli (10)
Cantor Alter
Nanette Barr
Plotnikoff Orch
Abbey Sis
"Gaucho"
Roxy (10)
Harold Van Duzee
Jeanne Mignolet
Joyce Coles
Adaire 2
Nicholas Daks
Roxyette
Beatrice Belkin
Adelaide De Luca
Doug Stanbury
Leon Leonidoff
R & A Boylan
J Parker Coombe
Renoff & Renova
Lillian Le Tonge
Gladys Rice
Mann & Carpentier
"Dressed to Kill"
Strand (17)
Margaret Schilling
Mascagno Ballet
4 Aristocrats
Eddie Lewis
"The Noose"
CHICAGO, ILL.
Avalon (26)
Roy Detrich Bd
Herbert Clifton
Gypsy LeNore
Natalie & Darnelle
Capitol (26)
Caesar Linden Bd
Milton Watson
Eva Mandell
Jennings
Chicago (19)
"Dancing Feet" Un
H L Spitalny Bd
Lou Kosloff
Milton Charles
George Jessell
Vale & Stewart
Richard Edwards
Doris Ferris
Oscard Girls
"Heart of Follies"
Granada (26)
Benny Meroff Bd
Herbert Clifton
6 Bombairs
Myron Pearl Co
Harding (19)
"Mikado of Jazz" U
Mark Fisher Bd
Ed Meikel
Bob LaSalle
Darling 2
Kimiwa Japs
Willard Andelin
Arch Cannon
Evelyn Vee
Gould Co
"Sporting Goods"
Marbro (26)
Chas Kaley Bd
Walter Vernon
Harris & Claire
Norshore (18)
"Spring Fever" U
Al Kvale Bd
Will Cowan
Barton & Young
Chauncey Haines
Jean Houston
Julia Gerity
Gould Co
"Divine Woman"
Oriental (19)
"Bubbling Over" U
Paul Ash Bd
Henri Keates
Billy Carpenter
Bell & Coates
Ginger Rogers
Midnight 3
Abbott Co
"Tillie's Romance"
Regal (17)
Fess Williams
Sam Williams
Martha Rogers
Dink Stewart
Bamboo McCarver
Fisher's Circus
Mae Alex
Lee Barton Evans
3 Tumblers
"The Noose"
Rialto (26)
Kam Tai 3
Gene Sheldon
Senate (19)
"Arabian Nights"U
Al Belasco Bd
Preston Sellers
Heller & Riley
Zastro & White
2 Black Dots
Johnson & Taylor
Gould Rev
"West Point"

Worthy of Your Attention
BEN BERNIE and his Hotel Roosevelt Orchestra
and
MILT SHAW and his Detroiters
Princeton Junior Prom
Princeton, N. J., March 23-24
BOBBY ADAMS, Loew's State
This Week
HELEN HONAN and Her Folks
Loew's Victoria and National This Week
MORAN SISTERS and DRUSILLA
Jardin Royal This Week
SARGENT and LOWE and BUSCH SISTERS
Palais D'Or, both held over a second week
CASTLE CLUB REVUE
Castle Club, Brooklyn, N. Y.
Direction of
ALF T. WILTON
1560 Broadway Bryant 2027-8

Sheridan (26)
Verne Buck Bd
Doris Roche
Dempsey & LaVaux
Gus Mulcahy
Stratford
2d half (28-31)
Dolly & Marjorie
Weis Bros
Myron Pearl Co
M Hillblom Bd
Ted Leary
Tivoli (19)
"Blue Plate" Unit
Frank Masters Bd
Ruth Etting
Meyers & Hanford
Gordon & King
Tom Long
Tumler
Koehler & Edith
Foster Co
"Gents Prefer Bl's"
Uptown (19)
"Havana" Unit
Bennie Krueger Bd
Wally Jackson
Geo D Washington
Tapa 3
Dorothy Berke
Mario Maide
Coster & Hewlett
F & J Hubert
Clifton & Brent
"West Point"
ATLANTA, GA.
Howard (24)
"Moonlit Waters" U
Fauntleroy & Van
Mario & Laziro
Dean Bros
Janton Sis
Rose Marino
BALTIMORE, MD.
Century (19)
Ted Claire
Chief Tui Poi
Sorel Co
Moore & Powell
Drena Beach
F & J Hubert
Ann Chang
(26)
"Gallopin' On" U
"Feel My Pulse"
New (19)
Meyakos
'Publicity Madness'
Rivoli (19)
Tom Christian Or
"Mad Hour"
Stanley (19)
Gilda Grey Co
"Devil Dancer"
BIRM'GH'M, ALA.
Alabama (24)
"Shadowland" Unit
Pauline Alpert
Roy Rogers
Stella Powers
Cross & Levine
Foster Rev
BOSTON, MASS.
State (19)
Goodrich Bd
Joe Knecht
Masked Tenor
"Sadie Thompson"
(26)
Wilson Son & W
Signor Friscoe Bd
"Circus"
BUFFALO, N. Y.
Buffalo (17)
"Take-Chance" Un
(24)
"Old Ironsides"
Great Lakes (18)
Ferdinando Orch
Walter Scanlon
Heath & Viking Co
Davis & McCoy
"Love Me"
(25)
"Alias the Deacon"
Lafayette (18)
Roisman's Rev
Will Higgie Co
Front & Heff
Jack Usher Co
Hanson & Burtons
Montabba Nap
"Grandma's Boy"
(25)
Rose's Midgets
"Silk Stockings"
CLEVELAND, O.
Allen (17)
"Gems" Unit
Dave Rubinoff
Steve Weniger
Burns & Kissen
Ormonde Rev
Dennis Sis
Roy Schuster
Pauline Gaskine
"Garden of Eden"
(24)
'Steps & Steppers'U
"Red Hair"
Park (17)
Bessie Brown
Princeton 4
Wilfred Dubois
Kim Ross
"Sadie Thompson"
COLUMBUS
Ohio (24)
"Gems" Unit
"Sorrell & Son"
DALLAS, TEX.
Palace (24)
"Marching On" U't
Rudy Wiedoeft
Walter Craig
Lila Man
Lomas Tr
Chief Eagle F'ther
Paul Oscord Rev
DENVER, COL.
Denver (24)
'L'p Y'r F'cies' U't
Lewis & Moore
Earl LaVere
Tumbling Clowns
Louise Ploner
Gould Co
DES MONIES
Capitol (24)
Coleman Goetz
Kohn & DePinto
Macon & Mayo
6 Hassans
DETROIT
Capitol (17)
W Bastian Bd
Sunny MacDonald
Jack North
Lloyd & Brice
A & R Samuels
Eva Mandel
(24)
W Bastian Bd
Sunny MacDonald
Dean Newton
Tivoli Co
Moore & Shy
Morgan & Stone
Master Gilbert
Helen O'Shea
Grand Riviera (18)
Keystone Ser
Monk Watson
Harry VanFossen
Jay Mack
Eddie Galbreth
Bob Mylan
Bennie Kyte
(25)
Keystone Ser
Monk Watson
Taylor Sis
Watts & Hawley
Michigan (17)
Del Delbridge Bd
St'p & St'p'rs' U't
(24)
"Take Chance" U't
Stud'nt Prince Cho
EV'NSVILLE, IND.
Victory
2d half (29-31)
Leach La Quinlan
Boles & McDonald
Arthur & Brown R
E & M Ernie
3 Little Dears
FT. WORTH, TEX.
Worth (24)
"Follies" Unit
Runaway 4
Lime 2
3 Kemmeys
Roy Cropper
HOUSTON, TEX.
Metropolitan (24)
"Listen Inn" Unit
Jerome Mann
Herman & Seaman
Miss Herminette
Carlos & Inez
Hoffman Co
INDIANAPOLIS
Palace (24)
Ted Marks
Rome & Dunn
Ted Joyce
Bernard & Rich
Sylvia Miller
Chester Hale Co
"Circus"
KANS. CITY, MO.
Midland (24)
'H'ppy Go L'ky' U't
Billy Adams
Lamberti
Mildred La Salle
Rotunno Bros
Gould Co
(22)
'H'py Go L'ky' U't
"Sadie Thompsen"
LOS ANGELES
Boulevard (16)
Gene Morgan & Bd
Duffin & Draper

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Arline Langdon
Woods Miller
Ray Conlin
"Valley of Giants"
Carthay Circle
(Indef)
Carli Elinor Orch
Jack Laughlin's Co
Ivan Bankoff
20 Bavarians
Vina & Arthur
30 Song Birds
Frank Shannon
Ardine & Joby
Theo Kosloff Orch
Elizabeth Hocker
"4 Sons"
Chinese (Indef)
Poodles Hannaford
Major Mite
Samaroff & Sonia
Ed & Jan Rooney
3 Freehands
Pallenberg's Co
Sl'ym'n's Ali's C'ns
"The Circus"
Criterion
(Indef)
Bakaleinikoff Orch
'P't't Leather Kid'
Egyptian (16)
Georgie Stoll & Bd
Kitaros
Chirot & Mercado
John & H Griffith
"The Big City"
Metropolitan (15)
Nell Kelly
Ingenues
'Partners in Crime'
Million Dollar (15)
Leo Forbstein Orch
Madame Wynn
"The Crowd"
State (16)
Eddie Peabody
Gwen Evans Co
Maxwell & Lee
Maureen Bros
Vina Zolle
"The Patsy"
United Artists
(Indef)
Dion Romandi Orch
Old Angel City 4
Allen
"Sadie Thompson"
Uptown (16)
Vitaphone
"The Enemy"
MILWAUKEE
Miller (26)
Klark & Bayes
Joe Allen
M'RG'NT'N, W.VA.
Metropolitan
(22-24)
Mildred Crewe Rev
(26-28)
Parker Co
(29-31)
Rosemont Tr
(2-4)
Stuart Collegians
NEWARK, N. J.
Branford (17)
Nazarro Jr
Harry Jolson
Helen Stevens
Rita Bell
Carron
Ethel Alderson
14 Boys
Les Stevens
Ada Kaufman
Skyrockets
"Feel My Pulse"
Masque (17)
Vitaphone
"Jazz Singer"
Sanford (18)
Jack Bain
Ray Nichols Bd
Imperial Imps
De Fay Sis
Blonde Clark
Mack Raymond
Elby
Gibson
Bailey
"Secret Hour"
NEW HAVEN, CT.
Sherman (19)
Paddy Cliff
Elsa Free
'Girl in Every Port'
N. ORLEANS, LA.
Saenger (24)
Deweys
Doyle & Shirmer
Richy Craig Jr
Peggy English
OMAHA, NEB.
Riviera (24)
'R'd H't C'pers' U't
Janet Sis
H'tchins & H'll'w'y
Helen Kennedy
Clifton & DeRex
8 Goulds
PHILADELPHIA
Fay's (17)
Gautier's Co
Jack Housh Co
Tonie Grey 3
Miller Sis
Fred & Palace
"Woman Wise"
Fox's (18)
Pat Rooney
Marion Bent
Rooney 3d
Thomas 5
"Dressed to Kill"
Stanley (18)
Eagle Singers Rev
Locke Harak & L
10 Serovas
Jerry
"Beau Sabreur"
PITTSBURGH, PA.
Penn (18)
'Dancing Brides' U
Milo
J & J Walton
Rand Bros
Adelaide Kerkoff
Leonora Co
"Rose-Marie"
(26)
"Hula" Unit
"Ramona"
Stanley (19)
Gus Edwards' Rev
Ray Bolger
'H't of F'lies Girl'
PR'VIDENCE, R.I.
Fay's (19)
Shannon & C'lem'n
Family Album
Mullin Francis Co
Amoros & Janet
'Girl in Every Port'
S'N ANT'NIO, T'X.
Texas (24)
'Stepping High' U't
Kikuto Japs
A & L Carr
Lew Fink
Ross & Gilbert
John LaValle
Hines & Leonard
Jack Sidney
SAN FRANCISCO
California (16)
Gino Severi Bd
"The Crowd"
Granada (16)
'Merry Widow" U't
Owen Sweeten Bd
Virginia Johnson
Joseph Griffin
Accent & Jenesko
Sorel Co
Royal 4
Runaway 4
"The Showdown"
St. Francis (17)
M Brambilla Bd
"Ramona"
Warfield (17)
Rube Wolf Bd
Ukelele Ike
Bee Starr
Rose Valyda
Ted & Sally
Rose Glesby
"The Noose"
ST. LOUIS, MO.
State (24)
'Dream Garden' U't
White & Manning
Chester Hale Girls
Bernard & Rich
Evans & Mayer
"Big City"
(24)
Geo Raft Co
Buck & Bubbles
Bernard & Henri
Gypse Burns
Evans & Mayers
"Gaucho"
SYRACUSE, N. Y.
State (24)
'Roman Nights' U't
"Crowd"
UNIONTOWN, PA.
Penn (22-24)
Parker Co
(26-28)
Rosemont Tr
(29-31)
Stuart Collegians
W'SHINGT'N, D.C.
Earle (17)
"Cabaret" Unit
Leon Navara Orch
Ed Hyman Pres
6 Brown Bros
Toots Novello
Arthur Ball
Night Club Co
Dan Breeskin Sym
'Shepherd of Hills'
Fox (17)
Meyer Davis Orch
Leon Brusiloff
J Stebbins Pres
Josef Turin
Jan Garber Orch
Movietone
Fox Bal
Fox Chorus
'Forbidden Woman'
Palace (17)
"Galloping On" U't
Wesley Eddy
Virgil Huffmann
Ben Blue
Miriam Lax
Robert Cloy
Alfred Latell
Bachelor Girls
"Doomsday"
(24)
"See-Saw" Unit
'Latest from Paris'

PHILADELPHIA WHEN PLAYING
JACK L. LIPSHUTZ
TAILOR 908 Walnut St.
ORDER MONDAY: FINISH SATURDAY

Loew

NEW YORK CITY
American
1st half (26-28)
Alex'nd'r & Gautier
Dolan & Gale
Mason & Bailey
Paddy Cliff Orch
Al Gale Co
Ketch & Wilma
Sparling & Rose
(One to fill)
2d half (29-1)
Jack & Sol Freed
Faber & Wells
Kelly Jackson Co
Dixon & O'Brien
Jimmy Ryan Co
Saul Brilliant Co
Thatcher D & A
(One to fill)
Boulevard
1st half (26-28)
Karoll Bros
Peronne & Oliver
Princeton & Yale
Marion Wilkens Co
(One to fill)
2d half (29-1)
Arleys
Evelyn Cunn'gham
Raymond Wilbert
Stan Stanley Co
Harry Girard Co
Rollins & Fern
Herb Williams Co
Nathane & Sully
Palace
1st half (26-28)
Cenley 3
O'Dunn & Day
Jack Wilson Co
Lola Girlie Co
(One to fill)
2d half (29-1)
Mack & Brantley
Hall & Symonds
Creedon & Davis
(Two to fill)
Premier
1st half (26-28)
Oxford 3
Radiology
Meyers & Sterling
Donovan & Lee
Burt Collins Co
2d half (29-1)
Elly Co
Alice Lawlor Co
Goss & Barrows
Lander Bros & L
Marion Wilkens Co
Commodore
1st half (26-28)
Mile Zellias
Macy & Murray
Dixon & O'Brien
Midnight Capers
Mort Fox & Wilkes
Monk Illiodor
2d half (29-1)
St Clair 3
Barr & Davis
Bell & Albert
Lola Girlie Co
3 of Us
O'Dunn & Day
Harry Breen
Cahill & Mabelle
Delancey St.
1st half (26-28)
LeRays
Rollins & Fern
Goss & Barrows
Burns & Kane
Captain Slack
(One to fill)
2d half (29-1)
Rodey & Jordan
Warner & Corbett
Barbier Simms Co
Bernard & Kranz
Ina Alcova & Co
(One to fill)
Grand
1st half (26-28)
4 Hartinis
Bernard & Kranz
Robinson & Pierce
Al H Wilson
Guiran Marg'rite Co
2d half (29-1)
Bob & L Gillette
Darrell & Robinson
Kerr & Ensign
Primrose 4
Ruth Elder
Greeley Sq.
1st half (26-28)
Rock & Blossom
Yorke & O'Brien Co
Bardelangs
(Three to fill)
2d half (29-1)
Mitkus 2
Mason & Bailey
Jack Marcus Co
Donovan & Lee
50 Miles from Bwy
(One to fill)
Lincoln Sq.
1st half (26-28)
Mitkus 2
Rodey & Jordan
Chase & Collins
Stan Stanley Co
Bortree Sis Rev
2d half (29-1)
LeRays
Simpson & Dean
Henry Frey
Perry Mansfield Rv
(One to fill)

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See our Mr. Jerry Cargill. The livest picture house agent in the business. Always in need of material. He'll fill the open time.
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LACKAWANNA 8583-4
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National
1st half (26-28)
Bob & L Gillette
Lorraine & Neal
Baxter & Bray
Chas & M Dunbar
Melody Mansion
2d half (29-1)
Santiago 3
Murphy Bros
Cooke & Langton
Carney & Jean
Jean Fuller Rev
Orpheum
1st half (26-28)
Rose Kress 3
Temple 3
John Lyons Co
Johnny Berkes Co
Jack Donnelly Rev
2d half (29-1)
4 Hartinis
Violet Singer Co
Ketch & Wilma
Jack Wilson Co
Dave Harris Co
State (26)
Mulroy McN & R
Myrtle Boland
Odiva Seals
Kramer & Boyle
Leviathan Bd
(One to fill)
Victoria
1st half (26-28)
Arleys
Murray & Leonard
Raymond Wilbert
Darrell & Robinson
Dave Harris Co
2d half (29-1)
Jungleland
Skatelles
Princeton & Yale
Johnny Berkes Co
Mooney Ch'chill Rv
Oriental
1st half (26-28)
Ponzini's Co
Skatelles
Cooke & Langton
Jock McKey
Harry Girard Co
2d half (29-1)
W E Ritchie Co
Murray & Leonard
BROOKLYN
Bedford
1st half (26-28)
Elly Co
Violet Singer Co
Barr Mayo & Renn
Carney & Jean
Fashion Show
2d half (29-1)
Bardelangs
Lila Campus
John Lyons Co
Chas & M Dunbar
(One to fill)
Gates Ave
1st half (26-28)
3 Webers
Jack Housch Co
Libby & Sparrow
Bragdon M'risey Co
Ruth Elder
2d half (29-1)
Robbins 3
Jack LaVier
Baxter & Bray
Yorke & O'Brien Co
Fashion Rev
Melba
1st half (26-28)
Cuby & Smith
Tom Christian Bd
(Others to fill)
2d half (29-1)
Tom Christian Bd
(Others to fill)
Metropolitan (26)
John Olms Co
Chas & L Gerard
Briscoe & Rauh
Bobby O'Neill Co
Stuart & Lash
Cavaliers
ATLANTA, GA.
Grand (26)
Gaynor & Byron
Art Gillham
Nola & W St Clair
Lew Kelly Co
*Freeborn's Rev
BAY RIDGE
Loew's
1st half (26-28)
Jack LaVier
Renard & West
Margie Coates
50 Miles From Bwy
(One to fill)
2d half (29-1)
Ross Kress 3
Al H Wilson
Barr Mayo & Renn
Sparling & Rose
Bortree Sis Rev
BIRM'GH'M, ALA.
Temple (26)
3 Westergards
Mimi Rollins
Jimmy Gildea Co
Hall & Dexter
Julian Hall Bd
BOSTON, MASS.
Orpheum (26)
Gautier's Co
Frisch & Sadler
Irving Edwards
Poor Old Jim
Bob Nelson Co
Rosita
BUFFALO, N. Y.
State (26)
Page & Class
Smith & Strong
Tin Types
Royal Gascoignes
Br'nson & ReneeRv
CANTON, O.
Loew's
1st half (26-28)
Aerial Smiths
Swartz & Clifford
Walter Walters Co
Sid Lewis
Paul Tisen Orch
CLEVELAND, O.
State (26)
3 Harpers
Seymour & Cunard
4 Diamonds
Norton & Brower
Oscar Stang Orch
COLUMBUS, O.
Broad (26)
Evans & Perez
Ferris & Ellis
Cartmell & H'ris Co
Demarest & Deland
Shaw Carroll Co
CORONA, L. I.
Plaza
1st half (26-28)
Maximo
Murphy Bros
Lester & Earl
Herb Williams Co
Nathane & Sully
2d half (29-1)
Oxford 3
Jack Housch Co
Renard & West
Pisano & Landauer
Barnett Thomas Rv
DETROIT, MICH.
State (26)
Violet Ray & N
Konosan
G S Fredericks Co
Corbett & Barry
Elsie & P'ulsen Rev
EVANSV'LE, IND.
Tivoli
1st half (26-28)
Van Cello & Mary
Stanley & Ginger
Edgar Bergen Co
W J Kennedy Co
Lieut Gitz Rice Co
HOBOKEN, N. J.
Lyric
1st half (26-28)
Cahill & Mabelle
Barr & Davis
Harry Hayden Co
Harrison-Moss
Reed & Hooper Rv
2d half (29-1)
Ford & Price
Bill & Joe Walsh
Diana Lee
(Two to fill)
HOUSTON, TEX.
State (26)
5 Maxellos
Cynthia & Claire
G Yoeman & L
Bobby Henshaw
Parker Babb Orch
JAMAICA, L. I.
Hillside
1st half (26-28)
Winnie & Dolly
Primrose 4
Jack Janis Co
Saul Brilliant Co
Jeanne Fuller Rev
2d half (29-1)
3 Webers
Trado 2
Robinson & Pierce
Morris & Shaw
Al Zee Orch
MEMPHIS, TENN.
State (26)
Hammer & H'mmer
Clark Morrell Co
Andy & L Barlow
Collins & Peterson
Casino De Paris
MONTREAL, CAN.
Loew's (26)
Howard Co
DuFor Bros
Frank Hamilton
Wally Sharples Co
Lew & M Wilson
Lew Wilson Rev
NEWARK, N. J.
State (26)
Brosius & Barton
V O'Donnell Co
F D'Amore & Co
Emil Boreo
Reddick Rev
NEW ORLEANS
State (26)
Alexanders & E
Lucille Benstead
O'Donnell & Blair
Zelaya
Edith Clasper Co
NORFOLK, VA.
State (26)
3 Golfers
Lydia Harris
Frank Sinclair Co
Frank Melino Co
Flo Hedges Co
PITTSBURGH
Aldine (26)
Emilons
Hazel Crosby Co
N Chick Haines Co
Coulter & Rose
Marvel Co
(One to fill)
TORONTO, CAN.
Loew's (26)
Paul Nolan Co
Frank Braidwood
Powers Wallace Co
Watson Sis
London Palace Rev
WOODHAVEN, L.I.
Willard
1st half (26-28)
Robbins 3
Henry Frey
Kelly Jackson Co
Moore & Pal
Mooney Ch'rchillRv
2d half (29-1)
Karoll Bros
Dolan & Gale
Libby & Sparrow
Br'gden M'rissey Co
Burt Collins Co
YONKERS, N. Y.
Loew's
1st half (26-28)
W E Ritchie Co
Evelyn Cunningh'm
Barbier Simms Co
Pisano & Landauer
McKee O'Con'r Rev
2d half (29-1)
Winnie & Dolly
Lorraine & Neal
Rock & Blossom
Van & Vernon
Maker Redford Rev

Pantages

NEWARK, N. J.
Newark (26)
Harry Lewis
(Others to fill)
NIAGARA FALLS
Strand
1st half (26-28)
Mary Zoller
H'ghton & Whitney
Mason-Dixon Rev
Wilson & Dobson
(One to fill)
TORONTO, CAN.
Pantages (26)
Kodak
Dave & Tressie
Welsh Glee Co
Empire 4
Dance Flashes
HAMILTON, CAN.
Pantages (26)
Aussie & Czech
Ryan & O'Neill
Jacks & Queens
Leon & Dawn
Everywhere
DETROIT, MICH.
Pantages (26)
Hanson & Burtons
Morris & Flynn
Cun'gham & Benn't
Rives & Arnold
Roundelay Rev
TOLEDO, O.
Rivoli (26)
3 Orontos
Wilson & Keppell
Gray Co
Edm'ds & Fanchon
Mario & Rosita
INDIANAPOLIS
Lyric (26)
Powell & Rhineh'rt
Fields & Cook
Raymond Bond
Jubal Earley
Billy Sharpe
Dobbs Clarke & D
MINNEAPOLIS
Pantages (26)
Eddie Rogers
Edge & Meda
Cody 5
Lord & Willis
Havemann's Co
BUTTE, MONT.
Temple (26)
Kafka Stanley & M
Lum & White
McDevitt Kelly 5
Mayo & Bobbe
Memphis Orch
SPOKANE, WASH.
Pantages (26)
Brown & LaHart
Carlena Diamond
Kerr & Weston
Burt & Rosedale
Jutta Valey
TACOMA, WASH.
Pantages (26)
Harry Berry Co
Roger Williams
DeSylvia Nite Club
Winehill & Briscoe
Duncan Sis
PORTLAND, ORE.
Pantages (26)
Cosmopolitan 3
Doran & Soper
4 Flashes
Eddie Foyer
Parisian Rev
SAN FRANCISCO
Pantages (26)
Floretty 3
Dotson
Hanson Sis
Fields & Johnson
Crisp Sis
F X Bushman Jr
LOS ANGELES
Pantages (26)
Agee's Co
Daner
Ruloff & Elton
Rogers & Donnelly
Bobby Van Horn
John Bowers
SAN DIEGO, CAL.
Pantages (26)
Moran Kelo & R
Karyl Norman
Stanley & Birnes
Rev Unique
Perez & Marguerite
L'G BEACH, CAL.
Pantages (26)
3 Blanks
Marion & Dade
Huston Ray
Agnes Ayres
Burke & Durkin
Fridkin & Rhoda
SALT LAKE CITY
Pantages (26)
Coffee Pot Dome
Bert Swor
Stepping Along
Spencer & W'ims
5 Lelands
OGDEN, UTAH
Capitol (26)
Little Jim
Sandy Shaw
Billy Goldie Rev
Sully & Mack
D'Andrea & W'lters
OMAHA, NEB.
World (26)
Petit Leana Co
Elsie Clark
Joe Freed
Billy Beard
Gilbert Avery Rev
KANSAS CITY
Pantages (26)

Geo. GRIFFIN and ROSETTE
in John Murray Anderson's
"SEE-SAW"
Paramount, N. Y. C.
THIS WEEK
Direction
Joe—LEDDY & SMITH—Ed
226 West 47th St. Suite 901

SEATTLE, WASH.
Pantages (26)
Juggling McBanns
Verdi & Pennell
Dewey & Gold Rev
Ray Hughes & Pam
Herbert Bolt 3
VANCOUVER, B.C.
Pantages (26)
Christie & Nelson
Fulmer & Wayne
Mamye Gehrue
Noodles Fagan
Joe Fanton
Flores Girls
Bobrin Berta
Carlisle & La Mal
Revelations
Lubin Larry & A
Olympia & Jules
MEMPHIS, TENN.
Pantages (26)
Jack Hughes Duo
Bison City 4
Marget Morel
Romaine & Castle
(One to fill)

Association

CHICAGO, ILL.
Belmont
1st half (26-28)
Russian Cossacks
Frank Ruff Co
Colby Murphy Co
Bob Randall
(One to fill)
2d half (29-1)
Andrew & Carter
Re Jones Co
Cortellis Cir
Friedell & Gold Co
(One to fill)
Diversey
1st half (26-28)
Howard & Linn
Joe Kayser Bd
Dare Wahl Cl
Peter Higgins
Hyde & Burrill
Englewood
1st half (26-28)
Andrew & Carter
Friedell Gold Co
Cortellis Cir
Basil Lewis Co
Senna & Dean
2d half (29-1)
All Wrong
(Others to fill)
Majestic (26)
Zelda Bros
Will Aubrey
Mack & Stanton
(Three to fill)
Riveria
1st half (26-28)
Bill Robinson
Spotlight Rev
G & M Eline
(Three to fill)
2d half (29-1)
3 Vagrants
Granados & Holbr'd
Johnny Barry Co
(Three to fill)
DAVENPORT, IA.
Capitol
1st half (26-28)
Dick Henderson
Dave Appollon Co
3 Brown
Peggy Mackechnie
(Two to fill)
2d half (29-1)
Green & Dunbar
Ned Wayburn's Rev
(Others to fill)

DES MOINES, IA.
Capitol
1st half (26-28)
Med Wayburn's Rev
Chas Wilson Co
(Three to fill)
2d half (29-1)
Peggy Mackechnie
Dick Henderson
Dave Apollon Co
2 Browns
(One to fill)
EVANSV'LE, IND.
Grand
1st half (26-28)
Showboat
(Others to fill)
2d half (29-1)
Sternads
Paul Gordon
Cycle of Dance
Jim Allardt Co
Hyde & Burrill
KANSAS CITY
Main St. (26)
Lew Brice
Louisville Loons
Peg Wynne
Harry Rappi
Smith & Colton
(One to fill)
MADISON, WIS.
Orpheum
1st half (26-28)
2 Vagrants
Manny King Co
Romas Tr
Kennedys
(One to fill)
2d half (29-1)
West & McGinty
Big Rosie
Morgan & Sheldon
(Two to fill)
MILWAUKEE
Majestic (26)
Oscar & King
Agee & White
6 Boys
Joe May Co
Hudson Wonders
MINNEAPOLIS
7th St. (26)
Kluting's Ent
Bush Bros
Arthur Devoy Co
(Three to fill)
ROCKFORD, ILL.
Palace
1st half (26-28)
Morgan & Sheldon
All Wrong
Ibach's Ent
Doc Baker Brev
(Dne to fill)
2d half (29-1)
Manny King Co
Kennedys
G & E Eline
Romas Tr
(One to fill)
ST. LOUIS, MO.
Grand (26)
Geo McLellan
Bristol & Bell
Buzzington's Bd
Murand & Girton
(One to fill)
ST. PAUL
Palace
1st half (26-28)
Harrison & Dakin
Big Rosie
Van De Velde Tr
(Two to fill)
2d half (29-1)
Prince Tokio
Anger & Fair
(Three to fill)
SIOUX CITY, IA.
Orpheum
1st half (26-28)
Prince Tokio
Anger & Fair
Skelly & Heit
(Two to fill)
2d half (29-1)
Van De Velde Tr
Joe Thomas Bd
Harrison & Dakin
Charlie Wilson Co
(Two to fill)
SO. BEND, IND.
Palace
1st half (26-28)
Johnny Barry Co
Geo Schreck Co
(Three to fill)
2d half (29-1)
Senna & Dean
Uyeno Japs
(Three to fill)
SPRINGF'LD, IND.
Orpheum
1st half (26-28)
Tell Tales
Cycle of Dance
Paul Gordon
Joe Browning
(One to fill)
2d half (29-1)
2 Blossoms
Bill Robinson
(Three to fill)

Interstate

AMARILLO, TEX.
Fair
1st half (26-28)
(Same bill plays Wichita Falls 2d half)
Jerome & Ryan
Our Gang Kids
Chaney & Fox
Frank Richardson
Wm Brack Co
AUSTIN, TEX.
Hancock O. H.
1st half (26-28)
(Same bill plays Galveston 2d half)
Carl Emmy's Co
Brendel & Burt
HOUSTON, TEX.
Mertini (26)
Torellis' Rev
Hap Hazard
Marie Vero
Arthur & M Havel
Gibbs 2
L'LE ROCK, ARK.
Majestic
1st half (26-28)
Marshall & LaRue
Haynes Lehman&K
19th Hole
(One to fill)
2d half (29-1)
2 Aces
Walzer & Dyor
May Usher

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 Broadway, New York
Bet. 46th and 47th Sts.
This Week:
JUDSON COLE; MAE WYNN

Ray & Harrison
Johnny Hyman
Petite Rev
BATON ROUGE
Columbia (26)
(Same bill plays Alexandria, 27; Monroe, 28; Pine Bluff, 29; Shreveport, 30; Texarkana, 31)
Groh Co
Bartrum & Saxton
Music Conservatory
Weston & Lyons
Harry Kahne
BIRM'GH'M, ALA.
Ritz (26)
Alice De Garmo
Blue Grass 4
Bert Lytell
Forsythe & Kelly
Leff & Demarests
DALLAS, TEX.
Majestic (26)
Bee Hee & Ruby'te
J F Haney Rev
Zelda Santley
Harry Steppe
At the Supper Club
Patsy Sweet
FT. SMITH, ARK.
Joie (26)
Marshall & Large
Haynes Lehman&K
Nineteenth Hole
(Two to fill)
FT. WORTH, TEX.
Majestic (26)
Bud Carlisle
Cahill & Wells
Barry & Whitlege
Seed & Austin
Lottie Mayer Co
Ned Wayburn's Rev
N. ORLEANS, LA.
Orpheum (26)
Lee Morse
Ed & M Beck
Amateur Nite Lon
Oliver & Crangle
Minor & Root Rev
SAN ANTONIO
Majestic
1st half (26-28)
(Same bill plays Waco 2d half)
Nolly Tate
G & E Parks
Billy House Co
Mayo & Lynn
Goin' North
TULSA, OKLA.
Orpheum (26)
Welder Sis Rev
Loos Bros
Chas Timblin
Jerome & Grey
Keno & Green
OKLAHOMA CITY
Orpheum (26)
Kokin & Galletti
Reynolds & White
Rookie
B & J Creighton
Shuron Duvries Co
WICHITA, KAN.
1st half (26-28)
Gus Fowler Co
Strains & Strings
Gilfoyle & Lange
Reed & Lavere
Claude De Carr Co
2d half (29-1)
Knox & Stetson
Maidie & Ray
Dixon Holer Co
5 Sophomores
(One to fill)

Orpheum

CHICAGO, ILL.
Palace (26)
Dave Wahl Co
Winnie Lightner
Bill Farrell Co
Elsie Janis
Arnaut Bros
Art Henry Co
Mark Fisher Orch
(Two to fill)
State-Lake (26)
4 Readings
Nick Lucas
Geo A Moore
Reynolds & Clark
Havana Bound
Harry Holmes
Bob Anderson
(Two to fill)
Tower
1st half (26-28)
Green & Dunbar
Lyons Japs
All Wrong
Harry Waiman Rev
Bobby Jackson
2d half (29-1)
Frank Dobson Co
Harmony Rev
Ibach's Ent
Joe Browning
(One to fill)
DENVER, COL.
Orpheum (26)
Alexander & Peggy
Carl McCullough
M Montgomery
Raffin's Co
(Two to fill)
KANSAS CITY
Orpheum (26)
Fannie Brice
Jed Dooley Co
(Others to fill)
LOS ANGELES
Hillstreet (26)
Chas Ruggles Co
Carl Freed Bd
Stan Kavanaugh
(Three to fill)
Orpheum (26)
Tiny Town Rev
Younger Faye
Thrillers
Frankie Heath
Noro Lockford Cp
Wm Halligan Co
Ward & Val
(One to fill)
MILWAUKEE
Palace (26)
Shadowgraphs
Michon Bros
Helen MacKeller Co
Ballet Caprice
Johnny Marvin
Felovis
MINNEAPOLIS
Hennepin (26)
Salenos
Tobty Wilson Co
Royo & Maye Rev
Joe Howard
(Two to fill)
OAKLAND, CAL.
Orpheum (26)
Anderson Bros
Countess Sonia Co
Deno & Rochelle
La Salle & Mack
(Two to fill)
OMAHA, NEB.
Orpheum (26)
Keo Taki & Yoki
Clement Walsh Co
1 Arabian Nite
Fred Allen
Gaston Palmer
PORTLAND, ORE.
Orpheum (26)
Wallace & May Co
Alberta Lee Co
Venita Gould
Seymour & How'd
Jerome & Evelyn
May Wirth Co
ST. LOUIS, MO.
Orpheum (26)
Willie Mauss
Eddie Leonard
Bussey & Case
Farnell & Florence
(One to fill)
St. Louis (19)
Murdock & Mayo
Toto
Crawf'd & Broder'k
Side Kicks
SAN FRANCISCO
(Two to fill)
Golden Gate (26)
Tom Davies 3
Jay C Flippen
Kavanaugh
Cardini
Nite at Paradox
(One to fill)
Orpheum (26)
Olsen & Johnson
Don Bestor's Bd
Mijares
Cromwell & Knox
Brown & LaVelle
Jack Benny
Harlan Tucker
SEATTLE, WASH.
Orpheum (26)
Ryan Sis
Conlin & Glass
Fulton & Mack
Larry Rich Co
Roch & Cherie
John & Mably
VANCOUVER, B.C.
Orpheum (26)
Smith & Barker
Ada Reeve
Margaret Stewart
Johnny Burke
Torino
Tilyou & Rogers
WINNIPEG, CAN.
Orpheum (26)
Sargent & Lewis
Juan Herma Reyes
Fanny Ward
4 Camerons
(Two to fill)

Keith-Western

CLEVELAND, O.
Read's Hipp
1st half (26-28)
Owen & Howe
Violet Hoy Rev
Georgia Hunter
Eddie Carr Co
Walker Nilson
2d half (29-1)
Knorr Rella Co
Bests Co
Warner & Cole
(Two to fill)
DETROIT, MICH.
Grand Riveria (26)
Taylor Sis
Watts & Hawley
(Three to fill)
Hollywood
1st half (26-28)
Ross Wyse 3
J & J McKenna
Bingham & Meyers
(Two to fill)
2d half (29-1)
Fenton and Fields
Ford & Cunn'gham
(Three to fill)
FT. WAYNE, IND.
Palace
1st half (26-28)
Montrose & Nace
Harry Rogers Rev
(Three to fill)
2d half (29-1)
Carlton & Ballew
P Oukrainsky Rev
Cath Sinclair Co
Britt Wood
(One to fill)
HAMMOND, IND.
Parthenon
1st half (26-28)
Bobby Randall
(Others to fill)
2d half (29-1)
Radiana
(Others to fill)
MUNCIE, IND.
Wysor Grand
1st half (26-28)
Britt Wood
Lorner Rev
(Three to fill)
2d half (29-1)
Nancy Decker
(Others to fill)
SANDUSKY, O.
Schade
1st half (26-28)
Edwards & Sanford
(Others to fill)
2d half (29-1)
Frolic 4
(Others to fill)
SPRINGFIELD, O.
State
1st half(26-28)
Rhoda & Broshell
Barrett & Cuneen
(Three to fill)
2d half (29-1)
Delvey Sis
Ringham & Meyers
(Three to fill)
WINDSOR, ONT.
Capitol
1st half (26-28)
Knorr Rella Co
Hart's Kats
Edna White's 4
Warner & Cole
Nancy Decker
2d half (29-1)
Georgia Hunter
Taylor & Lake
Violet Joy Co
Eddie Carr Co
Ushers

Keith-Albee

NEW YORK CITY
Broadway (19)
Karl & Rovein
Hewitt & Hall
Solly Ward
Alex Carr
Eddie Conrad
Garden of Roses
Wyeth & Wynn
(One to fill)
Chester
2d half (22-25)
Ed Nelson
2 Southerns
(Three to fill)
Coliseum
2d half (22-25)
Vivian Walters
Yates & Lawley
(Three to fill)
81st St.
2d half (22-25)
Rubin Beckwith
Harry Beresford
(Three to fill)
86th St.
2d half (22-25)
Harmon & Sands
(Others to fill)
5th Ave.
2d half (22-25)
Wilson & Dobson
J & R Hayes
(Three to fill)
Fordham
2d half (22-25)
3 Sailors
Chabot & Tortoni
Alma Neilson
(Two to fill)
Franklin
2d half (22-25)
Mrytle & Dune
Krugie & Robles
(Three to fill)
Hamilton
2d half (22-25)
Helen Carlson
Bernice Claire
Geo Broadhurst
Deihl Sis & M
(One to fill)
Hippodrome (19)
Stickney's Co
Hunter & Percival
Briants
Sid Marion Co
Waring's Penns
(26)
Dixie 4
Babe Egan Orch
Battery to Bronx
(Three to fill)
Jefferson
2d half (22-25)
W & B Burke
Wheeler & Santa
Reck & Rector
(Two to fill)
125th St.
2d half (22-25)
Chapelle & Carlton
Mohr & Buhl
Bobby & King
(Two to fill)
Palace (19)
Masons
Jay Velie
Collcano Rev
Burns & Allen
Mexican Tipica Bd
Marion Sunshine
Arthur Byron
James Barton
Les Klicks
(26)
Odalia Corene
Alice Brady Co
(Others to fill)
Regent
2d half (22-25)
Bicknell
Caffrey & Miller
Honeymoon Ltd
Kane & Ellis
(Two to fill)
Riverside (19)
Golden Dreams
Harris & Van
Sybil Vane
Hickey Bros
Clayborn Foster
Dance Rhapsodies
Jane & Kath Lee
Brennan & Rogers
(One to fill)
(26)
Burns & Allen
Vanessie Co
Flo Reed Co
Charles Funk
Flying Henrys
Sidney Marion Co
(Three to fill)
Royal
2d half (22-25)
Hari Onuki
Roger Imhoff Co
(Three to fill)
CONEY ISLAND
Tilyou
2d half (22-25)
Wolf & Jerome
Clarks Sis & H
Fielder Har & Ham
Watson & Cohan
(One to fill)
FAR ROCKAWAY
Strand
2d half (22-25)
C & E Gress
Frances & Wally
Serge Flash
Abbott & Bisland
Whiting & Burt
Tracey & Hay
BROOKLYN
Albee (19)
Rubio Sis
Mays Burt & Finn
Jean Bedini Co
Gracie Deagon
Peaches Browning
Jim McWilliams
(26)
Harris & Holly
Yates & Lawley
Yong Wong Co
Marion Sunshine
Mexican Tep Orch
(One to fill)
Bushwick
2d half (22-25)
Jewel & Rita
Haven McQuarrie
Johnny Herman
Howard's Co
(One to fill)
Flatbush
2d half (22-25)
Palermo's Co
Harvey & Connors
Barr 2
Will Fyffe
(One to fill)
Greenpoint
2d half (22-25)
Norma & Violin
Dixon & O'Brien
Frank & T Sabini
Jos E Bernard
(One to fill)
Madison
2d half (22-25)
Adelaide Herman
Levan & Doris
Guy Voyer Co
Gierndorf Sis
Billy Hallen
G & P Magley
Orpheum
2d half (22-25)
Mack & Brantley
Thompson & Childs
Newhoff & Phelps
Wag Side Show
(One to fill)
Prospect
2d half (22-25)
Hap Harrison Cir
(Others to fill)
AKRON, O.
Palace
2d half (22-25)
Tyler & St Clair
Harring'on Sis
3 Swifts
Anderson & Graves
Nick Lucas
Alexander & Santos
1st half (26-28)
Shean & Cantor
Hermanos & W'ms
Freeman & Symour
Araluz Bros
Bell Eva & Evelyn
Fantasie Rev
Hite Reflow
Brooks & Blanka
(One to fill)
Keith's (19)
Florence Reed
Lewis & Winthrop
Al Stryker
Norwood & Hall
Lawton
Battery to Bronx
Adall Carena
3 Lordens
(One to fill)
(26)
4 of Us
Ann Codee's Rev
Edith Meiser
Great Shubert
Eddie Conrad Co
(Three to fill)

THIS WEEK
NORTON and RBOWER
State, Detroit
BOND and TRENT
Loew's Lincoln Square
HELEN JOHN and GIRLS
Palisades, New Jersey
Direction
CHAS. J. FITZPATRICK
160 West 46th Street, New York

Eugene Costello
Mills & Goodwin
Hurst & Vogt
(One to fill)
2d half (29-1)
Cooper & Clifton
Morris & Campbell
Zimmy
Adams & Rash
Jean Adair Co
Sub-Debs
ALBANY
Hermanus Hall
2d half (22-25)
Alf Grant
Ruby 3
(Three to fill)
Proctor's
2d half (22-25)
Arthur Whitelaw
Clinton & Rooney
Frazere & Hamond
June & Jo
4 O'Connors
(One to fill)
ALLENTOWN, PA.
Colonial
2d half (22-25)
Roscoe Alls
(Others to fill)
AMSTERD'M, N.Y.
Rialto
2d half (22-25)
Arthur Ashley
Bailey & Phil
Raines & Avery
Larry's Ent
Tom George
ASBURY P'K, N.J.
Union St.
2d half (22-25)
Suzanne & Chez
Mazetti & Lewis
(Three to fill)
ASHTABULA, O.
Palace
2d half (22-25)
Frank Viola
Trip to Holland
(Three to fill)
ATLANTA, GA.
Georgia (19)
Ann Clifton
Jack Kneeland Co
Riblo & LaCortina
Rody Jordan
Janet of France
ATLANTIC CITY
Earle
2d half (22-25)
Midget Follies
Radiant 3
Chas Keating
(Two to fill)
AUBURN, N. Y.
Jefferson
2d half (22-25)
Boganny Tr
(Others to fill)
BALTIMORE, MD.
New Gardens (19)
Franklyn Royce
Bennett Bros
Dave Thursby
Record Co
Belle Baker
Chas Withers
(Three to fill)
(26)
Dear Little Rebel
Tex McLeod
Sylvia Clark
Block & Sully
Cliff & Radcliff
Wolf & Jerome
Gilbert & Funch
Palermo's Co
(One to fill)
BAYONNE, N. J.
Keith's
2d half (22-25)
Bernivici & Marsh
Lydell & Gibson
Lucas & Lillian
Gwyn & Manny
Talent & Merit
Happiness Girl
Traffic Muddle
B'V'R FALLS, PA.
Regent
2d half (22-25)
Maze Lunette
Olyn Landick
(Three to fill)
B'GH'MTON, N. Y.
Binghamton
2d half (22-25)
New Boston (19)
Rultz & Bonita
Kay's Kutupa
Walsh & Clark
Shelton Bently
McCool & Doolin
Clayton & Clayton
BRADFORD
Bradford
2d half (22-25)
Barr & Lamar
Al Weber
Texas 4
Bert Sloan
(One to fill)
BRIDGEPORT, CT.
Palace
2d half (22-25)
John Barton
Record Boys
Hong Kong Tr
(Two to fill)
Poli's
2d half (22-25)
3 Comiques
O'Brien & J'e'phine
Thank You Doctor
Alma Nelson
Dancers a la Carte
BUFFALO, N. Y.
Hippodrome
2d half (22-25)
Van Essl Co
Sol Gould
Mickay & Ardine
Eileen & Marjorie
Mae Francis
(One to fill)
BUTLER, PA.
Majestic
Cosmopolitan 4
(Others to fill)
CAMDEN, N. J.
Tower's
2d half (22-25)
Dale & Fuller
Land of Clowns
Leland & St Clair
Bob Conn
Casting Campbells
CANTON, O.
Palace
2d half (22-25)
Dear Little Rebel
Lon Paris & N Y
Wilton & Weber
Delvey Sis
Horton & Small
C'RL'ST'N, W.VA.
Kearse
2d half (22-25)
Roxy LaRocca
Sandy & Douglas
Lane & Lee
Pennan & Page
(One to fill)
CINCINNATI, O.
Albee (19)
Maddock's Co
Hurst & Vogt
(Three to fill)
Palace (19)
Bob Anderson Co
Melva Sis
Lang & Haley
Ryan & Noblette
Bingham & Meyers
Sub-Debs
Ruby Norton Co
(26)
Suite 16
Tillis & La Rue
Morton & Haley
Francis & Hume
C & R Flagler
(Two to fill)
CL'KSB'G, W. VA.
Robinson Grand
2d half (22-25)
Gladys Joyce
Tabor & Green
Homer Lind
Boyle & Della
Will & L Kaufman
Al Barnes
CLEVELAND, O.
105th St. (19)
Silks & Satins
Sid Moorehouse
Jack Norworth Co
Foley & Leture
5 Jansleys
(26)
Jack Henley
Eddie Dale Co
Gaston & Andree
Reed & Lucey
Claude & Marion
Palace (19)
Ross Wyse 3
Eugene O'Brien
Ray & Dot Dean
Graccila & Theo
(Two to fill)
(26)
Bag o' Tricks
Coram
Besser & Balfour
Rae Samuels
Jones & Hull
COLUMBUS, O.
Keith's
2d half (22-25)
Lee Gail Rev
Rath Bros
Shean & Cantor
Sully & Thomas
Dainty Marie
(One to fill)
DAYTON, O.
Keith's
2d half (22-25)
Miacahua
Reed & Lucey

NEW ENGLAND

Sixty Theatres in New England, including Sundays, Split Weeks, Full Weeks, "Presentations" and Cabarets, are booked by
WALTERS, DENISH & FRISCO
306 Stuart Street, Boston, Mass.
Phone Hancock 2566

Pat Daley
O Stamm Co
(Three to fill)
BIRM'GH'M, ALA.
Lyric (19)
Falls Reading & B
Estelle Fratus
Henry Santrey Co
(Two to fill)
BLUEF'LD, W.VA.
Keith's
2d half (22-25)
Agamos
Parker & Joyce
(Three to fill)
BOSTON, MASS.
Gordon's Olympia (Scollay Sq.) (19)
Joyner & Foster
Ushers
Carr Bros & Betty
Dalton & Craig
Blassed Tr
(Two to fill)
Gordon's Olympia (Wash. St.) (19)
Eddie Lambert
Morris & Campbell
Geo D'Ormonde
Flo Lewis
Tillis & Larue
1st half (26-28)
Bob Hall
Foley & LaTour
Lon Paris & N Y
Rath Bros
Rathburn 3
Horton & Small
2d half (29-1)
Patricola
Fortunello & Cirll
Ryan & Nobleth
Whirl of Splendor
Melva Sis
McGrath & Travers
DETROIT, MICH.
Temple (19)
Maxine & Bobby
Chilton & Thomas
Chisholm & Breen
McLallan & Sarah
Gaston & Andree
(26)
Allen & Canfield
Ross Wyse Co
Inez & De Wynn
Freda & Palace
Chita Rev
Uptown
2d half (22-25)
Bod & Olive Nelson
Bentell & Gould
Richard Kean
Mel Klee
Berber's Rev
DUNKIRK, N. Y.
Capitol
2d half (22-25)
Master Jay Ward
Jim Reynolds
Mae Mack
(Two to fill)
ELIZABETH, N. J.
City
2d half (22-25)
Packard & Dodge
F X Bushman Sr
Seymour Putnam
ELMIRA, N. Y.
Majestic
2d half (22-25)
4 Bellhops
(Others to fill)
ERIE, PA.
Erie (19)
Margaret Padula
Adams & Rasch
Besser & Balfour
Fountain of Dance
(One to fill)
(26)
Chilton & Thomas
Fisher & Gilmore
Adele Verne
Silks & Satins
Little Peggy
FAIRM'NT, W.VA.
Fairmont
2d half (22-25)
Gerald Griffin
Billy Arlington
(Three to fill)
GERM'NT'WN, PA.
Orpheum
2d half (22-25)
Demay & Moore Rv
Pressler & Klaiss
Jeanette Childs
Tom McAuliff
Claire Lorraine
GL'NS F'LLS, N.Y.
Rialto
2d half (22-25)
Brown Derby Orch
Nick Hufford
(Three to fill)
GL'V'RSV'LE, N.Y.
Glove
2d half (22-25)
Redmond & Wells
Leo & Arch
Fred Lake
Homer Romaine
Jerry Rev
G'D R'P'DS, MICH.
Ramona Park
2d half (22-25)
Vic & Peggy Binns
2 Daveys
Allan & Canfield
I B Hamp Co
Freda & Palace
St Clair Sis & O'D
1st half (26-28)
McLellan & Sarah
Harrington Sis
Fountain of Dance
(Two to fill)
2d half (29-1)
Butler & Parker
Bentell & Gould
B & O Nelson
(Three to fill)
GREENFIELD, PA.
Victoria
2d half (22-25)
D'Orsay & St'dman
Freis & Wilson
Lowell Drew
Rasso
(One to fill)
GREENSB'RG, PA.
Strand
2d half (22-25)
Coakley & Held
Corner Drug Store
Fein & Tennyson
Louis London
(One to fill)
HACKENS'CK, N.J.
Keith's
2d half (22-25)
Rollins & Fern
Harry Garland
(Three to fill)
HARRISB'RG, PA.
Majestic
2d half (22-25)
Geo DeAlma
Vox & Walters
Commuters
(Two to fill)
HARTFORD, CT.
Capitol
2d half (22-25)
Fred & J Rinehart
Dictators
Sliding Bill Watson
(Two to fill)
HUNT'GTON, W.V.
Orpheum
2d half (22-25)
Weaver Bros
Pollard
Fay Elliot & King
Dagmar Co
(One to fill)
INDIANAPOLIS
Keith's
2d half (22-25)
Vernon Rathburn 3
Rogers & Wynn
Coram
Clifford & Marion
Fortunello & Cir
(One to fill)
ITHACA, N. Y.
Strand
2d half (22-25)
Lang & Lee
Lona Worth
(Three to fill)
JAMESTOWN, N.Y.
Shea's
2d half (22-25)
4 Sydneys
Van Hoven
Will Kennedy
Ed & May Erale
(One to fill)
JERSEY CITY
State
2d half (22-25)
Large & Morgner
Will Oakland
Dooley & Sales
Adeline Bendon
JOHNSTOWN, PA.
Majestic
2d half (22-25)
Maddock's Mascots
Gaines Bros
Great Lester
Morgan & Lake
Elizabeth DeSpiti
KINGSTON, N. Y.
Kingston
2d half (22-25)
Ding Dong Dell
Corinne Co
(Three to fill)
LANCASTER, PA.
Colonial
2d half (22-25)
Vox & Walters
(Others to fill)
LAWR'NCE, MASS.
Empire
2d half (22-25)
E Sheriff Co
(Others to fill)
LIMA O.
Keith's
2d half (22-25)
Bobby Rowland
Jarvis & Harrison
(Three to fill)
LOCKPORT, N. Y.
Palace
2d half (22-25)
Madge Maitland
Eugene Costello
Swain's Birds
Ferry Gorway
(One to fill)
LOUISVILLE, KY.
Keith's
2d half (22-25)
Edna White Co
Caits Bros
Nitza Vernilla
B & E Newell
Great Leon
(One to fill)
1st half (26-28)
Patricola
Fortunello & C
Ryan & Nobleth
Whirl of Splendor
Melva Sis
McGrath & Travers
2d half (29-1)
Bob Hall
Foley & LaTour
London Paris & NY
Rath Bros
Rathburn 3
Horton & Small
LOWELL, MASS.
Keith's
2d half (22-25)
Montana
Berk & Sawn
Arthur Astill
Clevel'd & Downey
Bob Capron Co
Miller & Corbett
M'KEESPORT, PA.
Hippodrome
2d half (22-25)
Fields & Fink
Osaka Rev
Joe Darcy
Princ'ss Watawasso
(One to fill)
MEADVILLE, PA.
Park's
2d half (22-25)
Delany Creedon &C
Willie Rolle
(Three to fill)
MERIDEN, CT.
Keith's
2d half (22-25)
Jerrie Dean
Lady Margaret
Gordon Bros
Burr & Hagan
Marie Mang
Echoes of Spain
M'DLET'WN, N. Y.
Keith's
2d half (22-25)
Swor & Malley
Combe & Nevins
Nelson's Elephants
Lingerie Shop
Paulay Bros
MONTREAL, CAN.
Princess (19)
Val Harris
Payne & Hilliard
Will J Ward
Clarence Downey
Blue Slickers
Barbanins Loren
MT. VERNON, N.Y.
Prospect
2d half (22-25)
Polly & Oz
(Others to fill)
NASHV'LE, TENN.
Princess (19)
Yong Kee Co
Frank Conville
Chas T Aldrich
Whirl of Splendor
Homer Dickinson
NEWARK, N. J.
Proctor's
2d half (22-25)
Davis & Darnell
As You Like It
Art Frank
Lane & Byron
Teddy & Eddy Co
Dales
NEWBURGH, N. Y.
Academy
2d half (22-25)
Geo Beatty
Globe Trotters
Glad Tidings
Flo Martinez
(One to fill)
N. BR'NSW'K, N.J.
State
2d half (22-25)
B & M Dupont
Ellsworth & Ditton
Daley & Tyler
(Two to fill)
NEW HAVEN
Palace (19)
Hilton & Almy
Sands & Doolin
Dave Vine
Memories of Opera
Dance Demons
NEW ROCHELLE
Proctor's
2d half (22-25)
Peter
Sherlwood Ent
Fred Heider
(Two to fill)
NIAGARA FALLS
Belleview
2d half (22-25)
Memories
Marion Gibney
(Two to fill)
N. ADAMS, MASS.
Empire
2d half (22-25)
4 Aces & A Queen
Fulgora
Kleo Lambert
Elliott & Latour
Martha Lawrence
OTTAWA, CAN.
Keith's
2d half (22-25)
Wilton Sis
Jack Fairbanks
Block & Small
John Murphy
Sheldon Heft
PASSAIC, N. J.
New Montauk
2d half (22-25)
Walter Heirs
John Elliott
Adelaide & Holbr'k
Baker & Gray
Joe Marks
PATTERSON, N. J.
Majestic
2d half (22-25)
Layton & May
Nazimova
Al & E Steadman
Fred Hughes
(One to fill)
PERTH AMBOY
Majestic
2d half (22-25)
Treasureland
Merlow & Jordon
2 Ton 2
Ajax
(One to fill)
PHILADELPHIA
Broadway
2d half (22-25)
Elida Rev
Hawthorne & Cook
Rosco Alls
(Two to fill)
Cross Keys
2d half (22-25)
Ed Cassidy
Summers & Hunt
Kearns & Wallette
(Two to fill)
Earle (19)
4 Ortons
Harry Howard
Larry Semon
(Two to fill)
Grand O. H.
2d half (22-25)
Als Here
Cody & Wilson
Milt Dill
Good & Leighton
Banjoland
Keith's (19)
Cortini
Millard & Marlin
Lyric 3
W & J Mandell
Walsh & Ellis
Ersi & Ayers
Scott Sanders
Don Lee & Louise
(26)
Howards Co
Sybil Vane
Kayre & Sayre
Geo Beatty
Arthur Bryon Co
(Three to fill)
Nixon
2d half (22-25)
Brems Fitz
Springtime Rev
Frank Shields
Clayton & Newman
(One to fill)
PITTSBURGH
Davis (19)
Jack Hanley
Alice Zippitt
Fulton & Parker
Mason & Keeler
Winnie Lightner
Prince Lei Lani
(26)
Trixie Friganza
Ray & Dot Dean
Gracella & Th'dora
Pat Henning Co
Arthur Petley Co
Barys Co
Harris (19)
Hardeen
Will H Ward
Lew Hawkins
Plunkett & Mason
Frank & M Stanley
(One to fill)
Levan & Dolles
Kitty Doner Co
Block & Sully
Herbert Kinney Co
Virginia Bacon Co
SARATOGA SP'GS
Congress
2d half (22-25)
Omer Herbert
Riker & McDougal
(Three to fill)
SCHENECTADY
Palace
2d half (22-25)
Rose & Thorn
Count Bernivici
Roger Sis
Shea's Sis & Carroll
Kaufman & K'fman
SPRINGFIELD, O.
Palace
2d half (22-25)
Nelson's Pigs
J C Mack
Hope Vernon
Harry Wolf
Mixed Pickles
STEUBENV'LE, O.
Capitol
2d half (22-25)
Marino & Martin
Eltinge & Vernon
Jimmy Rooney 3
Tom & R Romaine
Fargo & Richards
Princess Wahletka
SYRACUSE, N. Y.
Keith's
2d half (22-25)
Zieglers
Kelso & DeMonde
Virginia Bacon Co
J Barry
Adela Verne
Alexandria Rev
1st half (26-28)
Brown Derby Orch
Hubert Kenney Co
Sol Gould Co
Turner Bros
(Two to fill)
2d half (29-1)
Harry Carroll Rev
(Others to fill)
TERRE HAUTE
Keith's
2d half (22-25)
All Girl Show
(Others to fill)
1st half (26-28)
Margaret Padula
Caits Bros
(Two to fill)
2d half (29-1)
B & E Newell
Whitey & Ford
Frank Dobson Co
(Two to fill)
TOLEDO, O.
Keith's
2d half (22-25)
Frances Hart Co
Cooper & Clifton
Eddie Dale Co
Margaret & Jean
Fisher & Gilmore
Zimmy
1st half (26-28)
Butler & Parker
Beltell & Gould
B & O Nelson
(Three to fill)
2d half (29-1)
McLellan & Sarah
Harrington Sis
Fountain of Dance
Richard Keane
(Two to fill)

HOWARD SLOAT
BONDS FOR INVESTMENT
A. G. Leach & Co., Inc., 57 William St., N. Y.

PLAINFIELD, N.J.
Proctor's
2d half (22-25)
Curves & Kisses
Leddy & Leddy
Melissa 10
Pennsylvania 4
(Three to fill)
PLATTSBURG
Strand
2d half (22-25)
Cliff & Radcliff
Purdy & Fain
(Three to fill)
PORTLAND, ME.
Keith's
2d half (22-25)
Frank & Alma
Billy Abbott
Alma & Duval
Adler & Dunbar
Billy Champ
Thos J Ryan
1st half (26-28)
Val Harris Co
Linton's Rev
Ghezzis
(Three to fill)
2d half (29-1)
Wheeler & Sands
Linton's Rev
Hayes & Cody
(Three to fill)
PORTSMOUTH, O.
Leroy
2d half (22-25)
Robinson Carney
Gibson Price
Vanity Fair
Ann & Frank
(One to fill)
POUGHKEEPSIE
Bardavon
2d half (22-25)
Dirkson & Cassidy
Ramsey's Canaries
Dick & Mary Ryan
Moran & Wiser
(One to fill)
PROVIDENCE, R.I.
Albee (19)
G & H Miller
Coogan & Casey
Rosalind Ruby
Medley & Duprey
J Joseph Co
(26)
Ella Shields
Johnson & Johnson
Rome & Gaut
(Three to fill)
READING, PA.
Rajah
2d half (22-25)
Harr'gton & Green
O'Neil & Oliver
Nan Halperin
Marcus Sis & C
Colonial 6
Raymond Pike
RED BANK, N. J.
Palace
2d half (22-25)
Jim Kemper
Jack Kennedy
(Three to fill)
RICHMOND, VA.
Lyric (19)
Murray & Irwin
Wilson Bros
Renie Rialo
American Girl
Martells
ROCHESTER, N.Y.
Temple
2d half (22-25)
Alf Loyal's
Jack Lee
TORONTO, CAN.
Hippodrome (19)
Bury's Co
4 of Us
Ernest Hiatt
Ann Codee's Rev
(One to fill)
(26)
Aileen & Marjorie
J Barry Co
McKay & Ardine
McCoole & Doolin
(One to fill)
TROY, N. Y.
Proctor's
2d half (22-25)
J & M Hawkins
Russell Carr
Brown Derby Orch
Fields Ford
Jas Lee
We 3
UNION CITY, N.J.
Capitol
2d half (22-25)
Dixon & Morelli
Lily Morris
2 Ghezzis
(Two to fill)
UTICA, N. Y.
Gaiety
2d half (22-25)
Fennell 3
Berens & Fifi
Orange Grove Ent
Arthur Jarrett
Glenn & Richards
WARREN, O.
Robbins
2d half (22-25)
Casper & Morrissey
Marty & Nancy
Tango Shoes
Pietrie 5
Taketos
WASH'GTON, D.C.
Keith's (19)
Babe Egan Rev
Mlle Andree Co
Dolly Connolly
Frankel & Dunlevy
Tex McLeod
McLaughlin & E
Gilbert & French
Rogers Sis
WASH'GTON, PA.
Keith's
2d half (22-25)
Laddra & Beckman
Artie Mehlinger
(Others to fill)
WATERBURY, CT.
Palace
2d half (22-25)
Rhyme & Reason
Hendricks & White
Ella Shields
Hays Marsh & H
Paula & Al Blum
WHITE PLAINS.
Keith's
2d half (22-25)
Theo Roberts
Morton & B Harvey
(Three to fill)
WILM'GTON, DEL.
Garrick
2d half (22-25)
Mildred Feeley
Ken Howell
Burns & Wilson
Sawyer & Eddy
Claire Vincent
W'NSOCKET, R. I.
Bijou
2d half (22-25)
Reyn'ds & Donegan
Emma E Harvey
Watts Ringold

(Continued on page 79)

Bands and Orchestras

Routes for Next Week (March 26)

Permanent addresses of bands or orchestras will be published without charge.

No charge is made for listing in this department.

For reference guidance, initials represent: H—hotel, T—theatre, P—park, C—cafe, D H—dance hall, B—ballroom, R—restaurant.

As far as possible, street addresses in larger cities are also included.

A

Aaronson, Irving, Adelphi T., Phila.
Abrams, Irwin, WMCA, N. Y. C.
Admirals, Ritz T., N. Y. C.
Aibert, Don, Penn T., Pittsburgh.
Albin, Jack, Rossert H., Brooklyn.
Aldrich Bob, Onon Hotel, Syracuse, N. Y.
Alexander's, Luigi's R., Detroit.
Alsdorf, U. J., 93 Liberty St., Newburgh.
Almare, Joe, New Bamboo Inn, Chicago.
Amidon, A., 912 E. 8th St., Flint, Mich.
Appel, Oscar, The Cathay, Baltimore.
Armbruster, J. L., B. A. C., Buffalo.
Arcadians, Greystone B., Dayton, O.
Arcadia Synconators (C. Edgerton), 2004 Addison St., Phila.
Arnheim, Gus, Ambassador H., L. A.
Ash, Paul, Oriental T., Chicago.
Astoria, Jo, Country Club, Coral Gables.
Atkins, A. P., 3614 6th Ave., Des Moines.
Austin, S., Davis Is. Country C., Tampa.

B

Baer, Moe, Sherry's, Baltimore.
Bailey, R., 320 So. B'way, Los Angeles.
Baisden, H., Miramar H., Santa Monica, Cal.
Baldwin, P., Frontenac, Quebec, Can.
Barnard, B., 330 W. Morrell St., Jackson, Mich.
Barringer, Don, Calico Cat B., Miami.
Barnett, H., Seneca H., Rochester, N. Y.
Bartlett, O., Book-Cadillac, Detroit.
Basile, Joe, 65 No. 14th St., Newark, N. J.
Bastian, Walt., Capitol T., Detroit.
Bauer, F. J., 67 Ormond St., Rochester, N. Y.
Baum, Babe, 226 Rose St., Reading, Pa.
Bay State Aces (Al Relyea), 3 Mohawk St., Cohoes, N. Y.
Beckley, T., 102 E. 8th St., Wilmington, Del.
Belasco, Al, Senate T., Chicago.
Berge, W. E., 67 Grand Ave., Englewood, N. J.
Berget, Paul, Rice, Houston, Tex.
Berger, W. J., 5449 Penn Ave., Pittsburg.
Berger, Herb, Chase H., St. L.
Berman, Al., 41 Harvard Pl., Buffalo.
Berman, D., Webster Hall, Pittsburgh.
Bernie, Ben, Roosevelt H., N. Y. C.
Bernie, Dave, 745 7th Ave., N. Y. C.
Bershad, Bob, Club Lido, N. Y. C.
Bestor, D., 1501 B'way, N. Y. C.
Biagini, H., Casa Lome H., Toronto.
Bingham, T. W., 18 S. R an St., Buffalo.
Black, A., 7237 E. Jefferson Ave., Detroit.
Black, Ben, Saenger T., New Orleans.
Blumenthal's Orch., Sovereign Hotel, Chicago.
Bobbitt, F. O., Varsity Inn, Van Wert, O.
Boutelle Brothers, Winchendon, Mass.
Boyle, Billy, Copley-Plaza, Boston.
Bradfield, E. Max, T. & D. T., Oakland, Cal.
Braunsdorf Orch., 911 22d St., Galveston
Breeskin, Daniel, Earle T., Washington.
B'way Melody Boys, Rose Gardens, Wilmington, Del.
Broudy, Dave, Grant T., Pittsburgh.
Brow, Sam, Dance Box, Philadelphia.
Brownagle, T., 922 9th St., Harrisburgh, Pa.
Brunnies, Merrett, Variety, Chicago.
Bryant, W. H., 1526 S. 6th St., Terre Haute, Ind.
Buckeye Wonders, 645 So. Main St., Akron, O.
Buffano, Jules, Publix T., Seattle.
Bulowhites Calif., Eagle B., Milwaukee.
Burk, Milo, Brockton, Mass.
Burke, Chick, Amesbury, Mass.
Burke, F., Lido Inn, Chicago.
Burtnett, E., Biltmore H., Los Angeles
Butler, Mel, Davenport, Spokane.
Byers, H., Club Barney, W. 3d St., N. Y. C.

C

Candullo, Joe, Madrid C., Phila.
Caperoon, Fred, 401 B'way, Camden, N. J.
Carpenter, E. J., Biltmore, Miami.
Carr, Jimmy, Loew's Melba T., Brooklyn, N. Y.
Carter, F., Majestic, Long Beach, Cal.
Caruso Service Orc., 1658 B'way, N. Y. C.
Casale, M., 140 Pine St., Williamsport, Pa.
Castle, Frank, President, S. F.
Cavallaro, John, 205 N. E. 25th St., Miami.
Cavato, Fitz, Flotilla Club, Pittsburgh.
Cerny, John, Belmont, Chicago.
Cervone, Izzy, 503 Blackstone Bldg., Pittsburgh.
Christian, Tommy, 1560 B'way, N. Y. C.
Christie, H. J., 1831 N. Ormsby Ave., Louisville.
Claire, Ted, Met. T., Houston.
Clay, Barry, Lido C., Chicago.
Coe, F., 252 W. Douglas St., Reading, Pa.
Cohen, Richard, Vanderbilt H., N. Y. C.
Collegian Serenaders, Far East R., Cleve.
Commanders, Adelphi T., Philadelphia.
Condelori, A., Adelphi H., Philadelphia.
Connelly, H. R., 439 Central Ave., Bridgeport, Conn.
Cooley, Fritz, Maple View, Pittsfield, Mass.
Copp, Pythian Temple, Brockton, Mass.
Coons, Del, Tea Gardens C., Detroit.
Cornwell, F., Janssen's Hofbrau, N. Y. C.
Coyle, L. H., 219 S. 10th St., Easton, Pa.
Craig, Francis, Hermitage H., Nashville.
Craig, Mel., Leverich Towers H., Brooklyn, N. Y.
Crescent Orch., Armory, Middletown, N. Y.
Crumley, Geo., Broad Manor, Columbus.
Crawford, "Buzz," 19 31st St., Harrisburg, Pa.
Crawford, Ham, Bon Ton B., Denver.
Crawford, Thomas L., Wichita, Kan.
Crawford's Orchs., Asheville, N. C.
Cullen, B. E., 814 E. 5th St., South Boston.
Cummins, Bernie, Biltmore H., N. Y. C.
Currie, Harry, Seelbach, Louisville.

D

Danzig, E. J., 813 Putnam Ave., B'klyn.
D'Artri's Orch., 51 14th St., Norwich, Conn.
Davidson, J., W., Norshore T., Chicago.
Davis, C., Indiana T., Indianapolis.
Davis, Doc, Drake H., Chicago.
Davis, E., Lorraine Hotel, N. Y. C.
Davis, Meyer, Bellevue-Stratford, Philadelphia.
Davison, W., Rainbow Gardens, Louisville.
Davison, Walt, Mainstreet T., K. C.
Delbridge, Del., Mich. T., Detroit.
Denny, Jack, Mt. Royal, Montreal.
Detroiters, Roseland, B'way, N. Y. C.
Dexter, F., Wisconsin Roof, Milwaukee.
Doerr, Clyde, WEAF, N. Y. C.
Domino Orch., 22 4th St., Troy, N. Y.
Donnelly, W. H., 239 Glenwood Ave., E. Orange, N. J.
Donnelly, H., Parody C., N. Y. C.
Dumont, A., Paramount, N. Y. C.
Dougherty, Doc, Lido C., Washington.
Dytch, H., 406 S. First St., Daytona, Fla.

E

Eddy, Wesley, Palace T., Washington.
Eisenbourg, Dok, Shepard-Colonial R., Boston.
Elinor, Carle, Carthey Circle, Los Angeles.
Ellard, Jim, Riviera T., Omaha.
Ellis, F., St. Francis H., S. F.
Ellington, Duke, Cotton Club, N. Y. C.
Elmwood Band, 372 Van Nostrand Ave., Jersey City.
Emerson H., Merrick, Jamaica, L. I.
English, Brick, Cinderella Roof, L. A.
Eppel, 5736 N. 7th St., Philadelphia.
Essig, Abe, Park Lane H., N. Y. C.
Eubank, Philip Lee, Harlingen, Tex.

F

Fabello, P., Loew's 7th Ave., N. Y. C.
Farrell, F., Inn, 4 Sheridan Sq., N. Y. C.
Fay, Bernard, Fay's, Providence.
Feeney, J. M., 226 E. 11th St., Oakland, Cal.
Fenn, F. G., 1745 Caton Ave., B'klyn, N. Y.
Fenton, Carl, 1674 B'way, N. Y. C.
Feyl, J. W., 878 River St., Troy, N. Y.
Florito, Ted, Kenmore H., Albany.
Fischer, Carl, Majestic, D. H., Detroit.
Fisher, Buddy, Avalon T., Chicago.
Fischer, C. L., 914 So. Westnedge St., Kalamazoo, Mich.
Fisher, Harley, Doylestown, Pa.
Fisher, Max, Variety, N. Y.
Fisher, Mark, Harding T., Chicago.
Fogg, A. M., 174 Beacon St., Portland, Me.
Foote, R., Brown's Club, French Lick, Ind.
Forbes, Lou, Denver T., Denver.
Fosdick, Embassy Club, Miami.
Francisci, Ivan, Cleveland H., Cleveland.
Freed, Carl, 29 S. Orange Ave., Newark.
Friary, George, Rockland, Mass.
Friedberg, Theodore, Majestic H., N. Y. C.
Friedman, J., Morgan Club, W. 54th St., N. Y. C.
Friedman, L. F., St. Louis T., St. Louis.
Friese, J. F., Strand T., Stamford, Conn.
Fry, C. M., 5233 Roosevelt Blvd., Philadelphia.
Funda, Frank, Ten Eyck H., Albany.

G

Galvin, J. J., Plaza T., Worcester, Mass.
Gallicchio, Jo., 5300 Sheridan Rd., Chi.
Garber, Jan., 1587 B'way, N. Y. C.
Gardner, C. C., 1527 N. 24th St., Lincoln, Neb.
Gaul, Geo., 2115 Madison Ave., Baltimore.
Gay, Ira, 845 So. B'way, L. A.
Gegna Misha, Forum Theatre, L. A.
Geidt, Al, 117 S. N. J. Ave., Atlantic City.
Gill, Joe, Congress H., St. L.
Gill, E., Bamboo Gardens, Cleveland.
Gilligan's Orch., Grand Dansant, Cincinnati.
Glantz Nathan, 145 W. 45th St., N.Y.C.
Golden, Ernie, Variety, N. Y.
Goldkette, Jean, 3568 Woodward, Detroit.
Goldkette, J., Pla-Mor B. R., K. C.
Gonzales, S. N., 310 E. 4th St., Santa Ana, Cal.
Goodrich Silvertown Cord, Goodrich Bldg., N. Y. C.
Gordon Herb, Adelphia H., Phila.
Gorman, Ross, 1576 B'way, N. Y. C.
Gorrell, Ray, care Goldkette, Detroit.
Gott, Tom, Silver Slipper Cafe, N. Y. C.
Green, A. J., 340 West 63d St., L. A.
Green, Jacques, Salon Royal, N. Y. C.
Greystone Orch., Greystone H., Dayton.
Groff, Max, Brigg's R., Detroit.
Grosso, 31 St. James St., Elmhurst, L. I.
Guenette, Lou, 16 St. Angele St., Quebec.
Gurnick, Ed, 38 Reynolds Ave., Providence.
Gunzendorfer, W., Whitcomb H., S. F.
Guterson, Wald., Solomon's D. H., L. A.
Gutterson, M., Valencia T., Baltimore.

H

Hagen, Cass, Variety, N. Y. C.
Hall, George, Arcadia B. R., N. Y. C.
Hall, Sid, Variety, N. Y. C.
Hall, Sleepy, Venetian Garden, Montreal.
Hallett, Mal, 263 Essex St., Salem, Mass.
Halstead, H., Addison H., Detroit.
Hammond, Jean, Sky Room, Milwaukee.
Hamilton, Spike, Maillard's C., Chicago.
Hamm, Fred, care of M. C. A., N. Y. C.
Handler, Al, Alamo C., Chicago.
Hamp, Johnny, Congress H., Chicago.
Harkness, Eddie, 2020 Franklin St., S. F.
Harmon, M., Club Mirador, Washington.
Harris, Sid, Wardman Park H., Wash.
Hart, Ronnie, 252 Mt. Pleasant Ave., London, Ont., Canada.
Heald, H., Calvin, Northampton, Mass.
Healy, H. Bruce, Ritz T., N. Y. C.
Heidt, Horace, Grand-Lake T., Oakland, Cal.
Heinie, H., Kosair H., Louisville.
Helberger, Emil, Bond H., Hartford.
Henderson, F., 228 W. 139th St., N. Y. C.
Henderson, H., Savoy B., N. Y. C.
Henkel, Ted., Variety, Los Angeles.
Henshell, J., State-Lake H., Chicago.
Herbervaux, J., NBC, 180 N. Mich. Ave., Chicago.
Harvey, Cope, Cinderella B., Chicago.
Hayes, Ed, Alhambra T., N. Y. C.
Hilbloom, M., Stratford T., Chicago.
Hofer, John, 1008 Elizabeth Pl., Cincinnati.
Hoffman, Earl, Chez Pierre, Chicago.
Hoffman, L. G., 78 Ernst St., Buffalo.
Hollander, Will., 121 Elcott Pl., Bronx, N. Y.
Hollowell, B., Strand D. H., Wilmington, Del.
Holmes, Scotty, Adams House, Boston.
Holmes, Wright, Martinique H., N. Y. C.
Hirshak, A., 1123 Beltman St., Pittsburgh.
Hyde, Alex, Publix T., Portland, Ore.

I

Irving, B., Lyceum T., New Britain, Conn.
Imperal Marimba, American House, Boston.
Indiana Five, Rosemont B. R., Brooklyn, N. Y.
Ipana Troubadours, WEAF, N. Y. C.
Iula, Robert P., Southern H., Baltimore.
Iula, Felice, Rivoli T., Baltimore.
Iula, Ruffino, City Park Bd., Baltimore.

J

Jackson, Harry, 74 West 99th St., N.Y.C.
Jackson, J., Rainbow Gardens, Miami.
Jackson's Jazz, 13 Chestnut St., Gloversville, N. Y.
Janover, A. L., 1235 Grant Ave., N. Y. C.
Jedel, H., 475 Hawthorne Ave., Newark, N. J.
Jehle, John, 75 Driggs Ave., Brooklyn.
Jockers, Al, 1587 Broadway, N. Y. C.
Jockers, M. M., 409 West 102d St., L. A.
Johnson, A., Park Central H., N. Y. C.
Johnson, C., Small's Paradise, N. Y. C.
Johnson, J., Hotel Penn., N. Y. C.
Johnston O. W., 48 Grove Ave., Ottawa.
Johns, Brooke, Missouri T., St. L.
Jones, C., Orpheum Academy, 46th St., N. Y. C.
Jones, Isham, care of Variety, Chicago.
Jordan, Art, 6241 Norwood St., Phila.
Joy, Jim, Brown H., Louisville, Ky.
Joyce, Ted, Loew's State T., St. L.

K

Kahn, Art, Variety, N. Y. C.
Kahn, Sammy, Michigan T., Detroit.
Kahn, Herman, Tivoli T., Newark, N. J.
Kalis, H., Lido Venice C., Boston.
Kaley, Granada T., Chicago.
Kamas, Al, Swanee B. R., Washington.
Kaplan, F. J., Bamboo Inn., 3222 W. Madison St., Chicago.
Katz, Al, 40 E. Front St., Newport, Ky.
Katz' Kittens, care of M. C. A., N. Y. C.
Katzman, Louis, 392 Audubon Ave., N. Y. C.
Kaufman, W., Earle T., Washington.
Kaufman, W., 28 N. 10th St., Lebanon, Pa.
Kay, Geo., Olympia T., New Haven.
Kayser, Joe, Diversey T., Chicago.
Kelly's Sync., Poinciana H., Palm Beach.
Kemp, Hal, Manger H., N. Y. C.
Kentner, H., Benj. Franklin, H., Phila.
Kenin, H., Multonomah H., Portland, Ore.
King, Hermie, 5th Ave. T., Seattle.
King, Teddy, Buffalo T., Buffalo
King, Monty, Bickhimers D., Columbus.
Kings Melody, 68 Mueller St., Binghamton, N. Y.
Kirkeby, Ed, McAlpin H., N. Y. C.
Kerr, Chas., Golden Dragon, Phila.
Klein, J., Statler H., Detroit.
Kline, M., 5456 Spruce St., Philadelphia.
Knecht, Jos., Variety, N. Y. C.
Kneisel, E., Biltmore H., Atlanta.
Knickerbocker Syn., State T., L. A.
Knutson, Erling, President H., K. C.
Koestner, J., Balabam & Katz, Chicago.
Kosarin, H., Rua do Ouvidor, 153, Rio de Janeiro.
Kosloff, Lou, Paramount T., N. Y. C.
Kraus, Arthur, 1482 Broadway, N. Y. C.
Krausgrill, Walt, Balconades D. H., S. F.
Kranz, Bill, Ansonia C., Chicago.
Krueger, Art, Wisconsin H., Milwaukee.
Krueger, Bennie, Uptown T., Chicago.
Krulee, Max, Westminster H., Boston.
Krumholz, C., P O Box 404, New Bedford, Mass.

L

Lagasse, F., 518 Merrimack St., Lowell, Mass.
Lange, Harry, Baker H., Dallas.
Lampe, Dell, Trianon, 6201 Cottage Grove, Chicago.
Lampe, Del, Terrace Garden B., Chicago.
Landry-Dooley Orch., Cinderella Roof, L. A.
Landau, Mike, Oakland's Terrace, 50th St. & Broadway, N. Y. C.
Lange, J. V., 27 Abbott St., Lowell, Mass.
Lanin, H., 2000 W. Girard Ave., Phila.
Lanin, Sam, WEAF, 195 B'way, N. Y. C.
Legler, J. Ed., 1522 Mono St., Fresno, Cal.
Lentz, Al., 1399 President St., Brooklyn, N. Y.
Lenzberg, Julius, Hippodrome T., N.Y.C.
Leonard, Harold, Friars Club, N. Y. C.
Levin, Al, 478 Whalley Ave., New Haven.
Levine, Jack, Cinderella B., Long Beach, Cal.
Levitow, Bernard, Commodore H., N.Y.C.
Levy, R. H., 131 Elmer Ave., Schenectady, N. Y.
Light, Enoch, Gaumont Palace, Paris.
Lilienfeld, Louis, Biltmore, H., N. Y. C.
Lipsey, M., 1731 Humboldt Blvd., Chicago.
Lombardo, Guy, Granada C., Chicago.
Long, Dick, Curtis H., Minneapolis.
Lopez, Vincent, 1595 Broadway, N. Y. C.
Lowe, Burt, Statler H., Boston.
Lowry Ed, Ambassador T., St. L.
Lustig, Bill, Monterey C., 49th St. and Broadway, N. Y. C.
Lyman, Abe, Selwyn T., Chicago.
Lynn, Al, Kings Garden R., Brooklyn, N. Y.
Lynn, Sammy, 2003 Wichita St., Dallas.
Lyons, Al, Metropolitan T., L. A.

M

Macdonald, Rex, Collseum, St. Petersburg.
Maitland, J., Garden B., 3136 Sheffield Ave., Chicago.
Major, F. J., 3007 3d st., Ocean Park, Cal.
Maloney, R. B., 808 Elinor St., Knoxville, Tenn.
Mann, Gell, 76 E. 86th St., N. Y. C.
Marburger, H., 346 Knight St., Reading, Pa.
Marsh, Chas., Ft. Pitt H., Pittsburgh.
Marshall's, Cabin R., Detroit.
Markey, R., Palais de Dance, Hill St. & 6th, L. A.
Marks, Gerald, Tuller H., Detroit.
Martin, Nat, Chinaland R., 43d & B'way, N. Y. C.
Masters, Frank, Uptown T., Chicago.
May, Cliff, Beach H., Coronado Beach, Cal.
May, Hugh, Tacoma P., Covington, Ky.
McAlpineers, Hotel McAlpin, N. Y. C.
McDougal, James, Regent T., Detroit.
McEnelly, E. J., 36 Sylvan St., Springfield, Mass.
McGay, J., Detroit County Club, Detroit.
McIntyre, James, Chateau Laurier, Ottawa.
McMurphey, Geo., P. O. Box 564, Eugene, Ore.
McVee, I. S., 1221 E. 33d St., L. A.
Meeker, Bob, Palmer House, Chicago.
Melson, Chas., Stanley T., Jersey City.
Memphisonians, 92 S. Main St., Memphis.
Menge, M., El Patio B., L. A.
Messenger, Al, Roseland, Taunton, Mass.
Meroff, Ben, Granada T., Chicago.
Meyer, M. F., 926 Broadway, B'klyn, N. Y.
Meyer, Oscar, 4529 N. Camac St., Philadelphia.
Meyer, Sig, White City B., Chicago.
Meyer, Vic, Butler H., Seattle.
Meyers, Al, 6206 Girard Ave., Phila.
Meyers, Louis, Horn's D. H., L. A.
Miami Syn., Miami H., Dayton, O.
Miller, J. Franz, Statler H., Detroit.
Miller, Jack, Press Club, Montreal.
Miller, N., 121 Williams St., Chelsea, Mass.
Miller, Ray, Hotel Gibson, Cincinnati.
Miller, Vic, Loew's State, Syracuse.
Miller, W., Ritz Carl. H., Phila.
Miner-Doyle, 1192 Middlesex St., Lowell, Mass.
Mills, Floyd, 786 Fayette St., Cumberland, Md.
Mitchel, Al., Olympia T., New Haven.
Moore, Dinty, Variety, N. Y. C.
Morris, Glen, Silver Slipper, Baltimore.
Morgan, Gene, Loew's State, L. A.
Morgan, Russ, Strand, Brooklyn.
Mosher, V., 3137 10th Ave., S. Minneap.
Murphy's Skippers, Majestic H., Tamaqua, Pa.
Morey, Al, Worth T., Ft. Worth.
Musial, F., Oriental T., Detroit.

N

Naylor, Oliver, 1650 Broadway, N. Y. C.
Neff, Art, 6223 Spruce St., Philadelphia.
New Orleans Owls, H. Roosevelt, N. O.
Novak, F. J., 125 S. E. 1st Ave., Miami.
Novit, Jules, Parody, Chicago.
Nussbaum, J., 147 Windsor Ave., Hartford.

O

Octavet Orc., 35 Duffield St., Bklyn, N. Y.
O'Hare, H., 20 W. Jackson Blvd., Chi.
O'Hearn, Trave, LeClair H., Moline, Ill.
Olsen, George, 157 W. 56th St., N. Y. C.
Oppenheim, W., Benj. Franklin H., Phila.
Original Georgia 5, Danceland, Jamaica, L. I.
Orlando, Nick, Plaza H., N. Y. C.
Owens, H., Mayfair H., L. A.
Owen, Dale, Capitol T., Flint, Mich.

P

Pace, George C., Roseville, O.
Panico, Lou, Paradise B. R., Chicago.
Parker, Don, Piccadilly H., London, Eng.
Payne, Al, Vineta H., Palm Beach, Fla.
Peabody, Eddie, Loew's State, L. A.
Pearl, Morey, 263 Hunting Ave., Boston.
Peerless Orch., Monmouth St., Newport, Ky.
Perluss, Abe, Rose Room, Los Angeles.
Peterson, B., Tivoli T., Michigan City, Ind.
Pfeiffer's Orch., 1348 Palmetto Ave., Toledo.
Piccino, A., 860 N. 8th St., Reading, Pa.
Pipp's Orch., Sullivan's, Edmonton, Can.
Pollock, Ben, Variety, N. Y.
Pollock, Ralph, Loew's State, Syracuse.
Prado, Fred, American House, Boston.
Previn, Chas., Roxy Theatre, N. Y. C.
Prince, G., King War Lo R., Detroit.
Pullen, R. E., 1365 Sellers St., Frankford, Phila.

R

Raitano, A., 5417 New Utrecht Ave., Brooklyn.
Randall, Art, Fontenelle H., Omaha.
Rapp, B., Arcadia, West Haven, Conn.
Rasmussen, F., 143 Graham Ave., Council Bluffs, Ia.
Reed, J. H., 1123 1st St., Rensselaer, N. Y.
Reisman, Leo, Brunswick H., Boston.
Renard Jacques, Cocoanut Grove, Boston.
Reser, Harry, 148 W. 46th St., N. Y. C.
Ricci, Aldo, Ritz-Carlton H., N. Y. C.
Rickitts, J. C., Kosciusko, Miss.
Rines, Joe, Elks H., Boston.
Rittenband, J., W. Artists T., Detroit.
Rizzo, Vincent, Sylvania H., Phila.
Robbins, Fred, Garden B., Baltimore.
Robbins, Sam, Variety, N. Y.
Rodemich, Gene, Metropolitan T., Boston.
Roesner, Walt, Capitol T., N. Y. C.
Rohde, Karl, Loew's Orpheum, Boston.
Roisman's, Majestic T., W'msport, Pa.
Roky, Leon, Syracuse H., Syracuse.
Rolfe, B. A., Palais D'Or, 48th St., N. Y. C.
Romanelli, L., King Edward H., Toronto.
Romano, P., DeWitt Clinton H., Albany.
Rose, Irv, Statler H., St. L.
Rose-Taylor, Montmartre, Hollywood, L. A.
Rosebrook, Shad, Pantages T., S. F.
Rosen, Paul, Bamboo Inn, Chicago.
Rosenthal, Harry, Bath and Tennis Club, Palm Beach.
Roth, Earl, Mirador C., Chicago.
Rothschild, Leo, 306 W. 14th St., N. Y. C.
Royal Novelty Six, 2333 N. 22d St., Phila.
Rubini, Jan, Criterion T., L. A.
Rupoll, Carl, Riverview B., Chicago.
Russell, B., King Cotton H., Greensboro.
Russo, Dan, Schroeder H., Milwaukee.

S

Sanborn, Ed, Loew's T., Montreal.
Sands, P., 215 Ridgewood Ave., B'klyn.
Sears, Jerry, Strand T., Brooklyn.
Schmitt, Fred, Rialto T., Denver.
Schooler, D., Wisconsin T., Milwaukee.
Schwartz, U. J., 819 Court St., Fremont, Ohio.
Scott, L. W., 609 Dilbert Ave., Springfield, O.
Seidel, Emil, Loew's Palace T., Indianapolis.
Seidenman, Sid, Mayflower H., Wash.
Salinger, Abe, Piccadilly C., Phila.
Sellinger, Henry, Drake H., Chicago.
Selvin, Ben, Columbia, 1819 B'way, N. Y.
Setaro, A., Granada T., S. F.
Seven Aces, Baker H., Dallas.
Severi, Gino, California T., S. F.
Sheffers, H. C., Wilbur's, Taunton, Mass.
Shelton, Geo., Olympic H., Seattle.
Sheridan Orch., Odd Fellows B., Boston.
Sheridan Orch., 91 Edwin St., Ridgefield Pk., N. J.
Sherman, Maurie, Sherman H., Chicago.
Six Alx. Ramblers, 335 W. 39th St., N. Y. C.
Silverman, D., Missouri T., St. Louis.
Simons, Seymour, 1504 Broadway, Detroit.
Sims, Wm., Recreation B. R., Toledo.
Sinai, Jo, Calif. T., San Jose, Cal.
Skeels, L., Mission T., Long Beach, Cal.
Smith, LeR., Walton Roof, Phila.
Smith, Murry, Royal Danelli, Palm B'ch.
Smith, Harl, Blossom Heath Inn, Detroit.
Smith, M., Venetian Gardens, Palm Beach.
Sodero, Dick, WEAF, N. Y. C.
Souders, Jackie, Olympia H., Seattle.
South, Ed., Club Alabam, Chicago.
Specht, Paul, 1585 Broadway, N. Y. C.
Speciale, Mike, Variety, N. Y.
Spindler, Harry, Variety, N. Y. C.
Spitalny, Phil, Stanley T., Phila.
Spitalny, H. Leopold, Tivoli T., Chicago.
Spitalny, M., Statler H., Cleveland.
Springer, Leon, 134 Livingston St., B'klyn.
St. Louis Kings, 1583 E. 95th St., B'klyn.
Stafford, H., 911 Sumner St., Lincoln, Nebr.
Stahl, Willy, Strand T., Brooklyn, N. Y.
Stark, Ferdinand, Curran T., S. F.
Stevens, Les, Branford T., Newark.
Stock, B., Moonlight B. R., Canton, O.
Strissoff, Vanderbilt H., N. Y. C.
Steele, Blue, Peabody H., Memphis.
Stoddard, Harry, Friars' Club, N. Y. C.
Stone Bros., Box 335, Lorain, O.
Straight, Chas., Rendezvous C. Chicago.
Surdam, Van, Statler H., Buffalo.
Sweet, Al, 29 Quincy St., Chicago.
Sweeten, Claude, Golden Gate T., S. F.
Sweeten, Owen, Granada T., S. F.

T

Taylor, H., 1015 Chestnut St., Phila.
Teal, J., Paramount T., N. Y. C.
Teppas, J. J., 538 Glenwood Ave., Buffalo.
Thaviv, 1739 Straus Bldg., Chicago.
Tierney Five, Rittenhouse H., Phila.
Timothy, Tom, Frivolity Club, N. Y. C.
Tipaldi, Andy, Jarden de Dance, Montreal.
Tracy-Brown, Ad Sell R., Omaha.
Turcotte, Geo., 90 Orange St., Manchester, N. H.

V

Van der Zanden, Ambassador H., N. Y.
Varvara, Leon, Stanley T., Baltimore.
Veo, Harold, Arrowhead Inn, N. Y. C.
Vescey, Armand, Ritz-Carlton H., N.Y.C.
Voorhees, Don, 325 W. 45th St., N. Y.

W

Wadsworth, W., Morrison H., Chicago.
Waite, Fred, Samovar, Chicago.
Walker, H., 1434 Harvard St., N. W.
Wagner, Sol., Green Mill Cafe, Chicago.
Warner, D., Egyptian B., Ocean Pk., Cal.
Warshauer, Frank, Wald.-Astoria, N. Y.
Walsh, W., 212 E. Tremont Ave., N. Y. C.
Wardell, "Tick," Wardell's, Asbury P'k, N. J.
Waring's Penn., Hipp T., N. Y. C.
Watson, Monk, Gd. Riviera T., Detroit.
Webster, Claude, Tearle Bldg., San Diego.
Weeks, Anson, Mark Hopkins H., S. F.
Weems, Ted, Arlington H., Hot Springs.
Weidemeyer, Box 694, Huntington, W. Va.
Wesley, Jos., 317 12th Ave., Milwaukee.
West, R., Ambassador H., L. A.
Whidden, Ed, 125 Dikeman St., B'klyn.
White, E., Gen. Oglethorpe H., Sav'n'h.
Whiteman, Paul, 1560 B'way, N. Y. C.
Weldoeft, H., McElroy B., Portland, Ore.
Williams, Ra., Frolics C., Chicago.
Williams, D. G., 250 W. 57th St., N.Y.C.
Williams, F., Rosemont B. R., Brooklyn.
Wilson, Billy, Du Pont H., Wilmington.
Wilson, Charles, Castle Inn, N. Y. C.
Wilson, D., Grand Lake T., Oakland, Cal.
Wilson, F., Marcell Country Club, Pasadena.
Winebrenner, W. S., 207 Frederick St., Hanover, Pa.
Winegar, Frank, Young's B., 1567 Broadway, N. Y. C.
Wittstein, Eddie, New Haven.
Wolf, Rube, Warfield T., S. F.
Wolfe, Leo, Vanity Fair, Chicago.
Wolahan, J., El Patio B. R., S. F.
Wunderlich, F., 1609 Ocean Ave., Bklyn.
Wylie, Allister, Coronado H., St. L.

Y

Yates, Danny, Windsor H., Montreal.
Yankee 6, Rendezvous, Buffalo.
Yoder, A., Biltmore H., Coral Gables, Fla.
Yellman, Duke, Mah Jongg Inn, 95th St. & Broadway, N. Y. C.
Young, L., 1855 Prospect Pl., Bklyn, N. Y.
Youngman, H., 882 51st St., B'klyn, N.Y.

BURLESQUE ROUTES

Week of March 19 — 26

Bare Facts—Gayety, Omaha; 26, Garrick, Des Moines.

Band Box Revue—Gayety, Boston; 26, L. O.

Banner Burlesquers—Gayety, Baltimore; 26, L. O.

Bathing Beauties — Empress, Cincinnati; 26, Gayety, Louisville.

Be Happy—L. O.; 26, Gayety, Washington.

Big Revue—Mutual, Indianapolis; 26, Garrick, St. Louis.

Bowery Burlesquers — Garrick, Des Moines; 26, Gayety, Minneapolis.

Bright Eyes — Gayety, Kansas City; 26, Gayety, Omaha.

Broadway Scandals — Gayety, Brooklyn; 26, Casino, Boston.

Carrie Finnell—Academy, Pittsburgh; 26, Lyric, Dayton.

Dimpled Darlings — Lyric, Dayton; 26, Empress, Cincinnati.

Follies of Pleasure — Gayety, Rochester; 26-27, Geneva; 28-29, Oswego; 30-31 Schenectady.

French Models — Garrick, St. Louis; 26, Gayety, Kansas City.

Frivolities of 1928—Gayety, Louisville; 26, Mutual, Indianapolis.

Ginger Girls—H. & S. 125th St., N. Y. C.; 26, Gayety, Brooklyn.

Girls from Happyland—Gayety, Minneapolis; 26, Gayety, Milwaukee.

Girls from the Follies—Empress, Chicago; 26, Orpheum, Grand Rapids.

Girls of the U. S. A.—Cadillac, Detroit; 26, Empire, Toledo.

Happy Hours—Casino, Brooklyn; 26, H. & S. 125th St., N. Y. C.

Hello Paree—Trocadero, Philadelphia; 26, Gayety, Scranton.

High Flyers—Grand, Akron; 26, Gayety, Buffalo.

High Life—State, Springfield; 26, Gayety, Boston.

Hollywood Scandals — Orpheum, Grand Rapids; 26, Cadillac, Detroit.

Jazztime Revue — Empire, Brooklyn; 26, Columbia, N. Y. C.

Laffin' Thru—19-20, Geneva; 21-22 Oswego; 23-24, Schenectady; 26-28, Majestic, Albany; 29-31, Colonial, Utica.

Land of Joy—19-21, Majestic, Albany; 22-24, Colonial, Utica; 26, Gayety, Montreal.

Lid Lifters—Casino, Boston; 26, Empire, Brooklyn.

Merry Whirl—Park, Bridgeport; 26, Gayety, Baltimore.

Moonlight Maids — Gayety, Buffalo; 26, Gayety, Toronto.

Naughty Nifties — Gayety, Toronto; 26, Gayety, Rochester.

Nite Hawks — Empire, Providence; 26, Plaza, Worcester.

Nite Life in Paris—Columbia, N. Y. C.; 26, Lyric, Newark.

Nothing But Girls—Gaiety, Wilkes-Barre; 26, L. O.

Parisian Flappers—Lyceum, Canton; 26, Grand, Akron.

Pretty Babies—Gayety, Washington; 26, Academy, Pittsburgh.

Puss Puss—Columbia, Cleveland; 26, Lyceum, Canton.

Record Breakers—Gayety, Milwaukee; 26, Haymarket, Chicago.

Red Hots—Howard, Boston; 26, Empire, Providence.

Saratoga Chips — Gayety, Scranton; 26, Gayety, Wilkes-Barre.

Social Maids—Plaza, Worcester; 26, State, Springfield.

Speed Girls—Star, Brooklyn; 26, Trocadero, Philadelphia.

Snyder, Bozo — Orpheum, Paterson; 26, L. O.

Sporty Widows—Hudson, Union City; 26, Orpheum, Paterson.

Step Lively Girls—Gayety, Montreal; 26, Howard, Boston.

Stolen Sweets—Haymarket, Chicago; 26, Empress, Chicago.

Sugar Babies—Empire, Toledo; 26, Columbia, Cleveland.

Tempters — Lyric, Newark; 26, Star, Brooklyn.

RADIO'S FUND BENEFIT

(Continued from page 1)

"air values." The NBC approved Paul Whiteman, Sophie Tucker, Eva Le Gallienne, Moran and Mack, Marilynn Miller, Dennis King, Will Mahoney, Fritzi Scheff, Mina Gombell, Mrs. Minnie Maddern Fiske, Taylor Holmes, Ina Claire, Constance Collier, Otis Skinner and Mitzi.

In line with their policy, all artists will rehearse briefly Sunday afternoon, be entertained at dinner by the NBC and do their stuff before the "mike" between 9.15 and 10.15.

This benefit show will not appear in any public auditorium, being strictly a good-will exploitation gesture by the Eskimo Pie Corp in cooperation with the Actors' Fund.

There were several bidders for the broadcasting rights, according to Daniel Frohman, president of the fund, the Eskimo Corp. being the highest bidder.

Eddie Clayton, who for eighteen years teamed with Francis H. B. Lennie until that stage combination was dissolved by the sudden death of Lennie Feb. 29 in New York, has formed a new partnership with Lewis Newman, former legit actor, formerly in support of Kitty Gordon and Guy Bates Post.

SQUAWK AND SQUEAL AT JUNGLE CLUB

$22 Check at 5:30 a. m. for Party of 4—3 Cocktails and 2 Ginger Ales

Three old-fashioned cocktails and two ginger ales almost caused a small sized riot in the Jungle Club, 201 West 52d street, when a bill of $22 was submitted to John Brady, investment broker of 3931 Richards street, Bayside, L. I., according to Patrolman Bill Heller of the West 47th street station, who was sent to the Jungle Club.

Heller arrested Wilfred Renault, 28, of 3572 Decatur avenue, Bronx, and said to be a brother of Jack Renault, the pugilist. Renault, according to Heller, is a bouncer at the club. He was charged with disorderly conduct. Following morning in West Side Court he was discharged by Magistrate Richard F. McKiniry when the complainant failed to appear.

Brady went to the club accompanied by his wife and Eugene Reilly, 37, broker, of 3528 North 27th street, Flushing, L. I. In the party was Mrs. Reilly. They had just left the Frivolity Club, said Heller. They ordered the drinks and a bill was handed to Brady. He was staggered by the figure.

He argued with the management and they told him it included the covert charge. The drinks came to $10 and the covert charge to $12, making a total of $22. "But it is 5:30 a. m.," said Brady. "Very well, we'll lift the covert charge," said the manager, and they did. Brady paid the $10 and started to leave with his party.

Planted an Egg

As they started for the door Heller said that Brady told him that Renault shouted, "All can leave except that little fellow," indicating Brady. The party was in evening dress. Just as Brady reached the door he was seized and yanked back. The rest were outside, said Heller.

Being near Easter they must have decided that Brady should have an "egg" planted on his face. Before he could object he was struck on the left cheek bone and then hurtled outside, he said, to join his party. The four went to the West 47th street police station and complained. Heller was sent back to make an arrest. Brady identified Renault as his assailant.

In the police station Reilly was placed under arrest on the charge of being intoxicated. He spent the night in the West 30th street station house in his evening clothes. Renault got bail. In court Brady refused to prosecute and Renault was freed. Reilly received a suspended sentence.

Sardi "Shakers" Convicted

Convicted of having attempted to "shake down" Vincent Sardi, proprietor of Sardi's restaurant, 234 West 44th street, John Williams, 30, of the Byron Hotel; John Kirk, 45, Hudson Hotel, and Emanuel Rosen, 24, of the Pasadena, were held without bail in Special Sessions for investigation and sentence March 23. The specific charge against them was petty larceny.

According to Sardi, Detectives Kane and Coleman, the three men attempted to induce the restaurant owner to contribute to "the boys" by purchasing eight tickets at $2 each for an alleged ball to be given at Tammany Hall, the purpose of which was, so they claimed, to obtain funds for a "Smith-for-President" campaign.

Sardi notified the detectives of the West 47th street station. Sardi had arranged for "Judge Burke's" man to call in the afternoon. Coleman and Kane planted themselves in an adjourning room and when the three defendants called all were nabbed as Sardi handed marked bills to one of them.

According to Detective Kane, Rosen admitted after the arrest that he knew the "game was a fake," but that he had been induced to go into it by a man named Carson who conducted an office under the name of the Federal Service Bureau at 1540 Broadway. He said this man had promised him and the others a 50-50 split on each ticket sold.

Sandy Burns, from Gibson's Standard theatre, Philadelphia, is in New York, at the Alhambra, Harlem, staging colored revues.

MRS. ROACH ACQUITTED

Street Beggar Said She Had to Take Children With Her

Although she pleaded guilty to using her three-year-old daughter, Sophie, as a sympathy dodge when arraigned in the West Side Court, Mrs. Anna Roach, 35, of 627 West 48th street, denied her guilt in Special Sessions and after trial was acquitted of the charge.

Policeman Dennis Sheehan, of the West 48th street station, arrested Mrs. Roach March 3, last, on a charge of begging at Broadway and 47th street. With the woman at the time was her daughter, asleep in a carriage. Two other children ran away as Sheehan approached the carriage. Mrs. Roach, according to Sheehan, was soliciting alms.

Two of the three justices decided on the woman's acquittal after hearing her denial that she purposely used the children to excite sympathy. She declared she was compelled to take the children with her when she sought funds as a street musician. She produced a zither in court.

AFTER "HOP JOINTS" NORTH OF CANYON

Detectives J. T. Brady and Robert E. Morris, Chief Inspector William Lahey's staff, have been assigned to wipe out "hop joints." Recent complaints at Police Headquarters are that fashionable opium parlors have made their headquarters in various hotels just north of the Big Alley.

"Pleasure smokers," after leaving cabarets and speakeasies, have wended their way uptown to frequent these places. The establishments have heavy brocaded curtains strung across the doors to preclude the fumes from getting outside, are richly furnished and are doing a big business, according to reports.

Brady and Morris began to round up alleged suspects, their first raid being on the 16th floor of the Broadway View hotel, 2720 Broadway, near 104th street. There they arrested Louis Pastore, 44, 2720 Broadway; Harry Adamo, 35, waiter, 133 Webster avenue; Abe Fischer, 35, salesman, 112 110th street; Joseph Passcia, 44, process server, 178 Lafayette street; Mrs. June Lewis, 27, 1452 Madison avenue, and Sarah Passcia, wife of Joseph. Mrs. Lewis, the sleuths said, has two children, and Adamo and Fischer criminal records.

The detectives were admitted by posing as bellboys. As they stepped in they heard a crash. Looking out, they said they saw on the roof of an adjoining building the fragments of opium pipes, jars of alleged opium and other contraband. The six people were arrested, some arraigned in night court before Magistrate Flood and others before Magistrate McKiniry in West Side Court. Three were charged with possessing narcotics and three with disorderly conduct. However, all were discharged, as the court ruled that the contraband was not found in the actual possession of the defendants.

Following day the same detectives entered the apartment of Clia Ross, 30, milliner, on the eighth floor of the Broadway View. There they alleged they found an opium pipe and jars of stuff they claim to be opium. Miss Ross denied ownership. She was charged with possessing narcotics and arraigned in West Side Court, but was granted an adjournment by Magistrate McKiniry.

Salesman Picks Cop For Theatre Flirtation

It cost George Burns, 36, shoe salesman, $10 to flirt with Patrolman George Meyers of the West 47th street station on the New York Roof. Burns was found guilty by Magistrate Richard McKiniry in West Side Court and paid his fine.

Meyers is doing plain clothes work and concentrating on the "weak sisters." He sat in the balcony only a short while when he said that Burns began to flirt with him. Tired of being annoyed, Meyers placed Burns under arrest.

Emmel With D. B. & H.

Los Angeles, March 20.

Lou Emmel is now with De Sylva, Brown and Henderson and representing that concern in San Francisco.

He was formerly with Berlin's local office.

50 OUT OF 200 JOINTS WITH NO "RECORD"

Cops Surprised to Find Many Have Escaped Pinches—Main Line Surveyed

That a strict surveillance is being kept on the owners and officers of cabarets, night clubs and speakeasies throughout the city became known as a result of a survey made by the police as to whether owners or officers of these establishments have ever been arrested. Wherever an owner or officer of one of these places is arrested his place is "disapproved" of by the gendarmes.

This record is sent to the Commissioner of Licenses. If the owner seeks a renewal he is out of luck. Many knowing the police have put the "finger" on them take a chance and operate without getting a renewal, knowing the futility of appearing before Commissioner Quigley.

Deputy Chief Inspector James S. Bolan, in charge of the Third Inspection District that embraces the Big Stem, receives records and his men see to it that owners or officers so recorded by the police close up or sell out.

When the survey was made in Longacre and Times square the police were amazed to find that about 50 persons operating night clubs, alleged speakeasies and so-called cabarets had no record. The police report showed that there are about 200 clubs and cabarets on and adjacent to Mazda Lane.

The investigator of the police department stated that many persons were patronizing the chop suey palaces. "Prices are reasonable, patrons are not gypped and chances of losing personal belongings are less," he said.

There are no covert charges, he added, and when the bill is presented it does not look like the national debt.

In one place that has been disapproved of the record showed that the owner had kicked a patrolman in the groin. He was arrested for assault and freed. The case was taken before the Grand Jury and the owner indicted. When arraigned in Special Sessions again he was freed.

"What's the use?" say the cops.

Mary Trask Rather Embarrassed by Hotel

Mary Trask, 23, 345 W. 45th street, formerly in "Rio Rita," was arraigned before Magistrate McKiniry in West Side Court on a charge of defrauding a hotel and was held in $500 bail for trial in Special Sessions. Miss Trask was arrested by Detective Wm. O'Connor on complaint of Charles Walsh, manager of the Marie Antoinette, 66th street and Broadway. Walsh charged that the actress had lived at the hotel several months and owed a bill of $130.

Walsh said that on March 10 he made a demand for the money and Miss Trask told him she would be unable to pay for two weeks. Walsh stated he then asked her to leave and held her baggage. According to Walsh, a couple of days later he again saw Miss Trask at the hotel and learned that she had stayed in the apartment of another guest, a friend. Walsh again made a demand for the money and when she did not pay it he summoned the detective.

Miss Trask denied that she had any thought of defrauding the hotel and said Walsh seemed satisfied to wait two weeks. She also remarked that she had frequently owed the hotel bills, but always had paid.

When the case was called several days later Walsh, who had been summoned for holding her property unlawfully, decided to accept a certified check and promised the magistrate he would return Miss Trask's property.

MUSEUM ON 14TH STREET

Wagner Bros. will spot a museum and freak show on 14th street near Broadway, the first the street has had since the demolition of Huber's museum several years back.

The downtown stand due for opening in two weeks gives the Wagners three museums in New York City as well as their summer attractions at Coney Island.

Charles L. Hertzman, general manager for Schwab and Mandel, sails March 28 for the West Indies, where he will vacation.

GREENWICH VILLAGE AS IZ

By LEW NEY

(Self-Designated Mayor of G. V.)

Boni & Liveright, who publish everything from the naughty novels by Maxwell Bodenheim to the sublime, adventuresome autobiography of Isadora Duncan, not to mention 20 books of plays by Eugene O'Neill and the gay and paying poetry of Dorothy Parker, announce, in their spring list, soothsaying legerdemain by a trinity of Villagers.

For handsome Harry Kemp, almost as expert as Hippolyte Havel or Fred Lewis, has recorded Romany Marie's divinations and Brancusi has done illustrations for a new book of the mystical occult. To be sure living in one's own cups at Marie's is different from being in one's cups at Tony's or Angelina's or Louis' or Perelli's.

A dozen years ago Romany Marie and her bandit-like Marchand opened their first Village rendezvous on Sheridan Square. Don Dickerman in the basement and Lew Parrish in the garret shared a building there with Marie and Millia Davenport Moss. Those delightful days are done and the old ramshackle structure went down years ago to make room for a movie palace which was never allowed to be built on account of being in a restricted block.

Romany moved before the razing began and eventually reopened in her quiet, queerish place at 20 Christopher street. For seven years the little room of the new location buzzed with business, furnished pages of palpitating publicity, brought lovers together and made ends meet, what with the rent only $20 a month.

And then a new and remodelling landlord stepped in and Marie with Marchand fled to Woodstock. The rent raised to 100 berries did not appeal to the pair, and for a year they hibernated on the near corner where Waverly place weaves to the north. Eventually the old and crumbling Guido Bruno's Garret, later run by Grace Godwin, Frank's wife, became available and the atmosphere creators abandoned their temporary quarters to another crew of house wreckers.

Kept on Moving

After two years of more Turkish coffee and phonetically-funny dishes done by Marchand in this old hangman's house, another move was ordered by the contemplated erection of an incubator on Washington Square south. But the Garret is gone, the gay and soothing and stimulating Garret that every Villager from Alan Seeger to Harry Kemp, from Edna St. Vincent Millay to Mary Carolyn Davies, from Polly Holladay to Imogene Comer, from Barney Gallant to Bobbie Edwards, from Arthur Lee to Mary Fair has known and loved and recreated in.

Now our Romany Marie has lost herself in a newish building in the Minettas, near the very spot where Theodosia Burr and her father, Aaron Burr, used to fish for trout 135 years ago. If you can find the Minettas near the subterranean trench of the new subway just below West 3d street you will discover there the Heart of Bohemia, the soul of a seeress and the superficial spirit of a brigand. For a dozen years hasn't changed much the histrionic pose of the otherwise unmilitant Marchand nor the sympathetic softness of Marie, nor the names of the regulars.

Teaching Incorrigibles

Katherine Larkin came out of Kansas a year ago to join her sister, Margaret, whose play, "El Cristo," won the Belasco prize for the Dallas Players two years ago. Katherine created a job for herself on Randall's Island, where she has taught art to minor incorrigibles committed by our courts to the House of Refuge.

Last week Katherine's exhibition of the result of her year's work was opened at the Art Centre, to continue until March 24. Here the young artist-penologist presents examples of the amateur art she has directed and stimulated in her incorrigible wards.

Katherine and Margaret Larkin live on Macdougal street, across the way from the Provincetown Playhouse. Margaret is doing publicity for radical organizations for pot boilers and continues to write plays for pastime.

Kismet Cashes In

Kismet has cashed in again, this time from penetrating, personal publicity created by punching his landlord's nose and kicking him down the stairs. Ten years ago he flitted from attic tearoom to basement beanery in the Village, seeking to sell his poetry magazine that lived for an issue or two. Like Tiny Tim of soul-candy fame (real name Felter and whose father was superintendent of our water works in Austin, Tex., when we were boys together), like the peddler of sweets he, Kismet, never told anyone that his name was Harry James Stutzlen. Like my own, Luther Widen, it didn't sound as Villagey as Lew Ney.

But Kismet eventually told Clivette his real name, and Clivette is not famous for keeping secrets. It was news to me that Kismet made "Who's Who"; that he is married and has two tiny responsibilities. But as a nibbler for notoriety Kismet was not unknown to me and it seems so easy to get columns of space in our dear dailies these newsless days.

Locating Tiny Tim

Many wonder whatever happened to Tiny Tim. Begining 11 years ago in a small way on Milligan place he made a small fortune in six years selling his factory-made candies with oodles of vague words about metaphysical cla,-trap. Today he is a prosperous healer and teacher in San Diego, where the folks are said to be even more gullible than New York's irrepressible slummers. Here he leads the blind into the blinder occult, the mad and maddening mysticism of normal minds with numerology, astrology and oldish new thought.

Young Felter, alias Tiny Tim, is known on the Pacific Coast as Timaeus. Recently at a reception in his villa the crowd was so large that all of the refreshments gave out. The gab-gifted Timaeus spoke a few words into the atmosphere and the tables were filled again. This modern miracle is still the talk of the gullible of Southern California, and the story has come to me from one who was there at the time.

Villagers' Harlem Ball

The many Villagers who never miss a ball thrown by a Villager will travel to the Harlem Casino next Friday night (March 23) to jazz away most of the dark hours in the dark belt. For popular Jim Harris of Gay street gives a benefit that night for his father's industrial school for colored boys way down south in Georgia.

Greenwich Village Wants Chumps Back Again

Greenwich Village has launched a new campaign to restore its former popularity as a playground for out-of-town chumps, flappers and their boy friends.

The Village cabaret men have dusted the cobwebs from the charter of their former organization, Greenwich Village Association, which was included in its membership both merchants and cabaret operators, with a view of getting together next week in general meeting, to discuss ways and means to restore the former lure of the Village to the sticks.

Arthur Schwartzman has taken upon himself the task of getting the membership and newcomers to the Village together.

ALMOST LOSES HER PUP

Ruth Brady, now in Boston with "Good News," came very near losing her sacred blue chow dog, according to her mother, Grace. The Brays live at 36 W. 50th street.

Mrs. Brady summoned to West Side Court Leo Oestreicher, art dealer, and his wife, who have a store on Sixth avenue. The Oestreichers' son, Edward, owns an airedale. According to testimony of Mrs. Brady, Estelle Thompson, a friend, had the chow out for an airing when the airedale ran from the store and almost devoured the smaller dog.

After hearing Miss Thompson's testimony the court found Leo Oestreicher guilty of failing to have his dog muzzled. A fine of $2 was imposed.

ON THE SQUARE

Vincent Astor's $2,000,000 Yacht With Aeroplanes

The first private yacht to carry aeroplanes, and that "s" is just as plural here as anywhere, is now being completed abroad for Vincent Astor. This latest aquatic chalet is to have two planes, besides a couple of tenders capable of scampering around at 45 miles per hour. These latter are Chris Craft jobs, which dovetail into the $2,000,000 the yacht would have cost if built over here, at $9,750 each.

Those boys who take their boating seriously, have formed the habit of building these canoes across the big water. The idea is to bring them over here under their own power, which leaves the revenue department with a sheepish grin. The Astor craft will take up 257 feet of any body of water it happens to be trying to make a pond of, and that's just the length from nose to tail—bow to stern if nautical.

This may settle who has the right to wear a yacht coat and cap, and drive Harry Richman into opening another night club.

Ann Page Landed After Thaw Left

Ann Page, who was born Anita Pomares, went to Hollywood as Anita Rivers and changed her name when her erstwhile backer, Harry K. Thaw, departed, has the lead opposite William Haines in "He Learned About Women." M-G-M has decided that Ann is a bet and the girl is having things made easy for her.

Susan Hughes, Thaw's other "star" in the transient Kenilworth Productions, has yet to get her first break.

Ann Page, screen actress, has filed a protest with Frank Woods, executive head of the Motion Picture Academy of Arts and Sciences, against the use of her screen name by Miss Pomares. The complaint states that one Anita Rivers, who was brought to Hollywood recently by Thaw and signed to a M-G-M contract, was given the name of Ann Page by studio executives, who overlooked the fact that there was already an actress by that name. The original Ann Page in private life is the wife of the motion picture director, David Kirkland, and is working at the First National studios in "The Yellow Lily," and states that she will go to court, if necessary, to keep her screen name.

Josephine Baker Returning

Josephine Baker is coming back to New York from Europe. That may mean nothing to Times Square but it's a panic in Harlem. Miss Baker is the dusky beaut with a figure that set Paris wild, or it seemed so. Paris saw Josie's figure, all of it. If not on the stage, in windows and on magazine covers.

Paris sort of got accustomed to the Baker shape and her reported marriage to a titled somebody from somewhere didn't bring them back. Josie drifted onward, but wherever she went it didn't seem like Paris. So she's coming back and Lew Leslie may induce the black belt singer to undrape in a colored show he's thinking of.

Besides showing everything, Josie can cooch and how!

Another returning colored professional shortly will be Johnny Hudgkins, who has made good in two capitals abroad, London and Paris. He's another Leslie wants for the same show, along with his present colored troupe at the Ambassadeurs nite club, New York.

Will Rogers' Act Didn't Suit Him

Will Rogers returned the $3,000 paid him by the Miami Woman's Club for speaking through the microphone on the stage of the Auditorium there that was packed on Saturday night at $4 top. Rogers wrote the local dailies telling them he had done a bad act and called his turn in Miami, where he had the most friends and wanted to do his best, a flop.

Bill said the Auditorium was so huge he could not see familiar faces that he wanted to kid about, nor could he do his usual up and down stage walking round when talking. That removed the intimate touch necessary to him, said Bill, and was why he returned the trio grand, because he didn't think he had earned it.

Cop Bit Too Energetic

A motor cycle cop threw 45th street, between Broadway and Sixth avenue, in a panic last Tuesday night. Assigned to disperse a meeting of anti-Horthy factionists that had swooped upon the Austria-Hungary delegates meeting at the Hotel Knickerbocker the copper ran mad up and down both sides of the street on motorcycle and knocking over any pedestrian that came his way.

The incident broke as theatres were breaking and with many innocent promenaders bumped back to Broadway by the copper. Those not in the know thought the copper had gone goofy.

Bad Judgment on Lighters

Practical lighters are abundant for the purposes of lighting cigars and cigarets but some theatre patrons are using them illictly. Too often of late men have been noticed flashing the little gags to read programs in dark scenes. A blaze, even one so small, is a discomfort to audiences and theatre managements have frowned on the new theatre pest. Raus.

Hanging Onto Colored Valet

James Gleason has a colored valet. His name is Larry Wilson and Larry thinks there's nobody like Jim.

Gleason, now in New York, had placed a platinum wrist bracelet made similar to the A. E. F. army identification tag on Jim. It has the following on it:

"Drunk or sober, return to James Gleason."

Pop Barkeeps in Demand

Grosses away off in the speakeasies of Times Square and has been for the last month. Too many joints the reason.

Popular bartenders with followings and ability to bring in the trade and handle them can write their own ticket from a stiff salary, to a declare in on the joint.

Noisiest Theatre on Broadway

Question: What New York legit theatre has the noisiest seats? Answer: The Guild, and guaranteed to ruin any first act.

Try hard to hear something up there as the Manhattan audience strolls in all the way to 9:15. And the Guild has a habit of ringing up at 8:30.

Had Enough to Eat

When Tom Sharkey, the former heavyweight, was taking his first deluxe railroad trip with his manager, they had dinner and returned to their stateroom. Shortly after seated a dining car waiter looked in, saying: "Second call for dinner."

"Don't they know we were just in there?" asked the fighter, "I can't eat again now."

Quick Pose Photos Slumping

A marked slowing up in business at the various quick pose photograph stores appears to have set in. The stores have been doing a land office biz since last summer but the edge seems to be off the racket.

The late Horace Dodge, Senior's, 250-footer, "Delphine," carried a crew of 90 when at sea. Following the death of Mr. Dodge, the family figured out it would cost $300,000 to take the yacht abroad for three months. They didn't go.

Lynn Farnol, press agent, bought a Pierce-Arrow last week. The best his boss, Samuel Goldwyn, can do is a Rolls-Royce.

Punch and Judy shows for store window advertising are being used by Coco-Cola as a drug store plant.

PALM BEACH

Palm Beach, March 16.

Meyer Davis came to Palm Beach last week, canceling a West Indies cruise, to conduct a 20-piece orchestra for the annual costume ball of Bath and Tennis Club, the world's most exclusive resort club. Davis received $3,000 and expenses for the engagement.

Besides the ball, a series of nine tableaux were put on by Ben Ali Haggin, in which important society personages appeared. Decorations and setting were especially prepared for the occasion by Joseph Urban. The club spent in the neighborhood of $40,000 to make the costume ball the outstanding event of the social season.

Special Tableaux

Newspaper reporters were barred. None of the local papers carried a report of the affair. Various conjectures were made as to the reason for the bars being up for the local society scribes. One was that a tableaux called "The Song Is Ended" was done in pantomime and showed the romantic Ellin Mackay-Irving Berlin marriage.

Other tableaux were labelled "Phantom Goddess," cannibalistic scene (similar to a setting in Hammerstein's "Golden Dawn"); "Memories"; "Palm Beach" (reminiscent of Ziegfeld's "Palm Beach Night"); "Rhapsody in Blue" (in four parts); "A Spanish Scene" and "Show Boat," in which Mr. Stotesbury played the Charles Winninger role.

The show ran 80 minutes with incidental music furnished by Davis and his orchestra, one performance only.

Stage and lighting effects alone cost ten grand. A carload of costumes was brought from New York. Stage and lighting effects erected were taken down immediately after the show.

Le Montmartre closed Saturday as did also the Chez Bouche Jungle. Both rooms were deep in the red at the blow-off. Bouche, of the Villa Venice, Chicago, paid off and said he would be back next season.

Benny Field, master of ceremonies and the Marvelous Millers, ballroom dancers, closed at the Rose Room of the Vineta Hotel Saturday. The room lost plenty of dough during the season. The Paul Specht unit under direction of Al Payne continues until March 24.

Flo Ziegfeld arrived here Sunday, for a visit with his wife and child.

'Dicks' Still After Bandits Of 30th St. $4,400 Stick-up

Detectives of West 30th street station are still chasing the two bandits who on Friday entered the office of Peter Clark, Inc., manufacturers of machinery and stage equipment, 544 W. 30th street, and escaped with the $4,400 weekly payroll.

An armored car had just delivered the weekly payroll from the Manufacturers' Trust Co. when the highwaymen entered. One of the men drew two pistols and the other displayed a sawedoff shotgun which he had strapped to his shoulder under his overcoat. As they entered the office they encountered Margaret Kelleher, telephone operator, and William Otterbein, vice-president of the concern. They commanded them to hold up their hands and then noticed two other girls, Dorothy Steinmann and Mary Meyers, stenographers. The bandits made the girls join the others and then marched the group upstairs to another office where more employes were working. After all were lined against the wall one of the bandits asked where the money was placed. Thomas Kevany, cashier, pointed to a desk drawer.

While one of the men covered the employes the other walked to the drawer and extracted the $4,400. They then ran downstairs and hopped a touring car for their escape.

Meanwhile Robert Hendrickson, an engineer employed by the company, had called the office on the telephone, but Miss Kelleher had left the key open and he heard the bandits ordering her away from the switchboard. He hung up and communicated with police headquarters. The West 30th street station, a few blocks away, was notified and a half dozen detectives were dispatched to the scene. When they arrived the robbers had disappeared.

HOLLYWOOD BUZZ

"Abie's" Preview Drew Huge Mob

One of Hollywood's favorite games, "spotting previews," reached a high point when "Abie's Irish Rose" was previewed at the Alexander in Glendale. The picture was scheduled for 8:30. By 6 half the population of Greater Los Angeles was storming the gates. Not since the arrival of Lindbergh in New York on his return from Paris has there been such a determined effort on the part of so many people to be in one place at the same time. It took the entire theatre staff and half a dozen cops to handle 'em.

Previews are supposed to be kept secret but though this one wasn't officially announced or billed outside, it leaked. And the picture will also draw a record gate for Paramount from the way it looks out here.

The general confusion wasn't lessened any by the insistence of a large part of the mob to pull the usual local act of standing around the lobby to see the celebs. Talk about your busman's holiday! These Angelenos typify that old saw. You'd think they'd be used to picture actors by this time but they get just as much of a kick out of looking at movie stars as a four-year-old child does when seeing Macy's Santa Claus.

Twice-Weekly Rubbernecking

Students of what is known as human nature should have a grand time at the Montmartre on Wednesdays or Saturdays. Three-quarters of an hour in that Algonquin of Hollywood (only more so) is worth more than a year in a psychology class. Tables are reserved days ahead for the Wednesday and Saturday lunch hour, when the stars are likely to drop in. At 12 the rush begins. By 12.30 the jam is so heavy that a home-sick New Yorker could go there and think he was on the Times Square subway platform.

All of the tourists are placed together in obscure parts of the dining room, so that the four fat matrons from Boise City, who fought their way in to get a peek at some movie stars, have a simply elegant time gazing at the four fat matrons from Cedar Rapids (or Great Neck), who fought their way in to get a peek at some movie stars. If by any chance a real picture personage does sit near them, he or she is either mobbed to death by autograph seekers or completely lost in the shuffle.

And what a chance for a chiropractor. All the spine manipulators in town ought to do a land-office business every Wednesday and Saturday afternoon, getting the visitors' necks back into position.

Slight Error

Working on his newest underworld picture Josef von Sternberg, the director, was consulting with Bernie Fineman, the producer. They were shooting a sequence in which a hundred or so gunmen's molls, hopheads and prosies were in the hoosegow. Just as von Sternberg was about to give the rod to shoot, with the girls shooting craps, staging hairpulling matches and enjoying various other pastimes indulged in by the ladies of the mob, Harlan Thompson walked onto the set.

"Ah," he said, giving the scene the once over, "so you've finally started work on 'Glorifying the American Girl'."

Lunch Lettering

A new system of gambling for lunch checks has been figured out by the Hollywood boys. One of the party covers his hand with a napkin and writers a letter, say "K" on the table cloth. The gent on his left names a letter, for instance "X," the next fellow says "Y," the next "Z," the next "A" and so on until someone hits the letter first written on the tablecloth. He is the check payer. Of course, two or more could stand in and stick anyone but no one would do such a thing in Hollywood.

Shower of Showers

Showers are very much the thing in Hollywood just now. Linen showers, underwear showers, silk stocking showers. One prospective mother, wife of a director, was the recipient recently of a baby shower which doesn't mean that she had an assortment of babies bestowed on her but merely that her unborn offspring is already the possessor of everything from a silk lined bassinet to a pair of rubber pants.

Equivalent, Meaning the Sauce

The Hollywood equivalent for "I have to go to dinner with an out of town buyer," is, "Sorry dear, I won't be home till late tonight. I have to look at some pictures in the projection room."

LOOPING THE LOOP

During the four-week engagement of the Irish Players at the Blackstone, almost every performance was interrupted by hecklers. Although the opposing factions got rather riotous at times, police interference was not necessary.

"Africana" and Al

One of the biggest laughs handed out by a loop legit in sometime was a recent bit of daily newspaper advertising on Ethel Waters' show "Africana." A line from the copy reads "The show which made other shows put in added attractions." Referring, probably, to Al Jolson's addition to "A Night in Spain."

Chicago Turns on Strip Machine

Photomaton, the machine which vends a strip of eight pictures in as many minutes, and a success on Broadway, has flopped here, where it enjoyed quite an auspicious start in a choice State street location.

Taxis' Tough Season

Chicago cabbies have been having a tough season. Yellows, Checkers and Bauers are continually driving up alongside of bus and street car stops, tackling the waiting strap-hangers for possible "fares."

Home Building Bugs

Propaganda issuing from the repetitious pens of ditty writers has stuck an overcoming yen in the bonnets of local show people. The number of those building little white homes on little green hills is increasing daily.

At the last inventory Billy Diamond, Dick Hoffman, Otto Shafter, Heller and Riley and Ez Keough were newly included in the list of builders. Billy Diamond is enthusiastic over the idea of a green-tiled bathroom with built-in bookcase.

The First Thought

Long Tack Sam, playing picture house dates in Shanghai, reports robbing and kidnapping is prevalent to such an extent it is putting your life in the mitt to walk on the streets.

Shanghai—not Chicago!

Landing Arabella

The first contribution ever sent to this column was delivered by a postman of medium height with blue eyes and a slight hitch in his speech. People call him George, but he resents it because that actually is his name. Here it is:

"Dear Looping the Loop:

"Had you noticed—that all the 'at liberty' performers who congregate on the sidewalk between the Woods and Garrick theatres are now holding forth directly underneath the sign: 'Excess Baggage'?"

Arabella."

JOYS AND GLOOMS OF BROADWAY

By N. T. G.

Jimmy Hussey was sitting in his usual corner in Billy La Hiff's Tavern and called over to give us a gag.

"We were upstairs listening to the Heeney-Sharkey fight broadcast," said Jimmy. "Bugs Baer was there. The announcer was getting excited and saying:

Heeney is now backing up. Heeney takes a right and left and right on the chin."

Just then WHN came roaring in with some guy gargling "Souvenirs."

"Heeney is now singing," said Bugs.

Which reminds us of a gag which I believe Arthur Johnson is using. A loud speaker on the stage is apparently announcing a fight. One boxer is taking a terrible beating.

"He is now hitting from memory," says the announcer.

Harriet Hoctor's Bad and Good Luck

An example of heroism and hard luck is the story of Harriet Hoctor and her opening night in Ziegfeld's triumph, "Three Musketeers."

Harriet waited a long time for her chance. We remember, about four years ago seeing the Duncan Sisters in "Topsy and Eva," suddenly, from the wings seemed to float a delightful little person in long pants, apparently dancing on air. Later we were talking to the Duncans back stage when this amazing little person passed. We were introduced and ventured to predict to the girl that some day she'd be a tremendous hit on Broadway.

Vaudeville, and semi-fame followed, but the big chance arrived with Ziegfeld's greatest show. And three days before the opening in New York she smashed her kneecap. Only those who know her realize what agony she endured to go on the opening night. But, battling grimly against fearful pain, hardly able to walk, she danced divinely and won the critics' praise.

All heroes do not go to war.

A Dumb Dancer

A dumb dancer, who has lived under the Second avenue elevated all his life, has been engaged for "Rio Rita" in Australia. He leaves in a few weeks and is filling in as best he can while waiting, playing Chinese restaurants.

He was telling a bunch of chorus girls about his ship sailing and looking forward to 13 weeks on shipboard. He mentioned that he's living until then by playing odd jobs.

"But how are you going to eat on the boat?" asked one of the chorus kids, in all seriousness.

The kid's face fell. He hadn't thought of that or if, he did, figured he'd get his meals. He timidly ventured that perhaps the steam ship company furnished meals. He got the razz for that. Then the bunch around him started to tell him how to store up food for the long voyage and others told him how he could get a job scrubbing decks for his food. the dancing kid hasn't found out yet he eats free.

Beer in a Nite Club!

So it has come to this. We drifted into one of the smartest of the night spots a few days ago and found a friend, a millionaire dealer in Oriental rugs, drinking beer. Did he send out for it? we asked. He did not. The place sold it, he answered. He was right.

Georgie Price's Proud Pop

George Price's old man has a barber shop around 48th street, near 8th avenue and annoys every customer who comes in by telling about his son. A bunch of George's pals from the Friars found out about this and make it a point to go in for a shave occasionally, admit they're actors, and, in response to the old man's eager questioning, either say they never heard of Georgie Price or else he's a bum actor and not fit to be discussed, which drives the old guy into a fury. On two occasions he refused to shave guys who knocked his son. Pop isn't wise yet.

P. S. He has a life sized picture of George in his window and a small newspaper photo of Lindy in the lower left hand corner.

Lindy Just Tired

Our old friend Major Tom Panphier, commandant of the First Pursuit Squadron at Selfridge Field, Detroit, dropped out of the clouds a few days ago and came up to the house for dinner. Tom is Lindy's closest pal and almost constant companion. They were living together at the moment in a private house on East 86th street.

He told us that Lindy has never seen himself in pictures. He has not been in a movie theatre since he returned from abroad. He is sick to death of receptions, hand shakes and official parties, and would like nothing better than to be left alone. He's in perfect health and never thought of going to a hospital. He desires above all things to be able to go to a theatre and perhaps a cabaret with a few friends and enjoy a quiet evening.

He loves the country and would like nothing better than to disappear into some isolated community for a rest.

The happiest day he's had in months was the day he and Tom dropped into a little mountain town in Pennsylvania in a fog and the natives didn't recognize Lindy. They stayed a day in a farmhouse and had a marvelous rest.

Lovely Josephine Dunn

We read that Charley Chaplin is seen frequently with Josephine Dunn. Which reminds us of our paragraph in Variety some weeks ago telling of the early beginnings of this lovely little girl. She was a Ziegfeld girl when we first met her and a contestant in several bathing beauty contests we conducted in Loew theatres, inevitably winning the beauty prize. When receiving a chance to go to the Paramount School she asked our advice, and we told her to take it by all means. She lived in a little apartment and took care of a mother. We understand she's being groomed for stardom. One of the loveliest girls we know.

A real Hawaiian dancer come in to us, direct from the Islands. She had a real costume and the real dance, and showed it to us.

Not nearly as affective or well done as any of 10 Hawaiian dancers we know who don't even know where the Hawaiian Islands are.

She's been around for years, a happy-go-luck little singer in middle class cafes. Gets a job now and then for $75 a week. Has a little sister. Latter a chorus girl in a cafe.

Then they both got a break. First kid went to Paris, dyed her hair blonde and became a hit. Received 600 francs a night and tips. Kid sister broke out of the chorus and got a dance partner. Made $350 a week as a team.

Great? Yes, but here's the last act.

Girl in Paris loses her voice. Must come home. Dancing girl gets sciatic rheumatism. In bed for six months. The singing kid, who'll sing no more, looking for a job as hostess, cigaret girl, anything, to keep the little household and the sick sister going.

The finish? Who can tell? The sick kid is getting well, may dance again. The kid who lost her voice may get it back. They're brave and fighting.

The owners of a popular and particularly noisy Joy Joint are next door to a hotel. No regular guests occupy the first two floors of the Flop Parlor on account of the noise. The place happens to be closed every Sunday. A few days ago the owner of the Racket Rendezvous received a complaint from a guy living on the third floor of the hotel.

He said he couldn't sleep Sunday nights. He missed the noise.

FLOWERS SHOWS CLASS IN BEATING PETROLLE

Colored Lightweight Has "Fargo Express" Groggy—Hectic 10 Rounds

By JACK PULASKI

They used to go wild in the smaller clubs up Harlem way when Bruce Flowers of New Rochelle appeared. And they regard him the best colored lightweight developed in years. His recent Garden debut was not so forte, but Friday night he displayed class in giving Billy Petrolle, the "Fargo Express," a trouncing. It is now in the cards that young Flowers will get a shot at the title, and he will give a good account of himself.

A light house was in because the boys didn't think the card of little men meant anything. Yet it turned out a very good boxing show and the main event roused no little excitement. Petrolle's rep is a tough right hand. It landed on Bruce's button in the ninth round and the gallery called for a knockout. Before the round was over it was Petrolle who was being backed round and round the ring, stopping lefts and rights with his mug and pretty well grogged up. It was the same in the last frame, and in fact for the final five rounds Flowers had the western party retreating under a shower of blows. All this Flowers kid needs is more snap in his punches. He certainly has the muscle and he can box.

There seemed little question that Flowers entered the contest with no little respect for Petrolle. The brown-skinned athlete kept his chin well buried and guarded it with the right paw. But it seemed that Petrolle had nothing but his own right which mostly landed on the short ribs. And as the battle progressed, Flowers came along to slug with the slugger.

It was the opinion around the Garden that Flowers put up the best exhibition of his ring career. In the sixth it looked as though he hurt his right hand. The fans

(Continued on page 54)

Will Question Old Race Follower on Poisoning

Aurora, Ill., March 20.

Earl Clark, 60, old horse race follower and alleged tout, will be brought back here to answer charges growing out of the poisoning of two horses at the Exposition Park meet in the spring of 1926. He will be faced by U. G. Young, Charleston, W. Va., retired banker, who was taken by the Clark gang in the "killing" plot.

Young has made payments of $11,000 to owners of the two horses killed and the two which were ruined as money-getters as result of poisoning. Clark was arrested in Columbus, O., last week charged with being head of the scheme into which Young was drawn by promises of a clean-up in eastern betting circles. Frank Marion, Utica, N. Y., and Ernest Lever, Toronto, Clark's aides, have served jail sentences and squealed.

Calif's Auto Race Flop

San Francisco, March 20.

One of California's prize gyps was the widely advertised 250-mile national championship auto race at the Speedway, San Jose, for Sunday, March 18.

A mob, estimated at around 15,000, journeyed to the Speedway, lured by the prospect of a thrilling speed contest by 30 drivers. Gate was advertised at $1.50, plus tax, proved to be admission price only with seats costing another dollar.

Thousands of complimentary tickets were turned down at the gate on the grounds that someone had stolen 500 of the comps and that all would have to be turned down.

Instead of 30 drivers there were less than 12, all driving small model cars with the speed at no time exceeding 65 an hour. In place of the ballyhooed 250-miles, the race turned out to be a 250-lap event, the track being five-eighths of a mile around.

The race was promoted by Rabin, Majestic Print, Los Angeles, and Canto and McDougall, also of L. A. The Speedway is owned by Wilson, San Jose, who leased the track to the promoters.

Traffic congestion on the highways, due to numerous cars tied up, lasted for hours.

BROADWAY GUIDE

(Changes Weekly)

For show people, as well as laymen, this Guide to general amusements in New York will be published weekly in response to repeated requests.

It may serve the out-of-towner as a time-saver in selection.

Variety lends the judgment of its expert guidance in the various entertainments denoted.

No slight or blight is intended for those unmentioned. The lists are of Variety's compilation only as a handy reference.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows in New York and Comment."

In that department, both in the comment and the actual amount of the gross receipts of each show, will be found the necessary information as to the most successful plays, also the scale of admission charged.

NEW FEATURE PICTURES OF WEEK

Capitol—"Hinging Up Father."
Colony—"A Modern Du Barry" (Maria Corda).
Paramount—"The Secret Hour" (Negri).
Rialto—"Legion of the Condemned" (run).
Rivoli—"The Gaucho" (Fairbanks) (run).
Strand—"The Noose" (Barthelmess).
Roxy—"Dressed to Kill" (anniversary week) (2d week).

NEW SPECIAL FEATURES WORTH SEEING

"Sunrise" "Simba" "Wings" "Love" (Gilbert-Garbo)
"Four Sons" "Tenderloin" (Vitaphone)

NIGHT LIFE

The **Parody**, with the inimitable Clayton, Jackson and Durante as the features, is recommended at all times.

Vincent Lopez's **Casa Lopez** holds Roseray and Capella. For a change of pace and a Bohemian atmosphere, don't miss the **Club Barney**, in Greenwich Village.

The hotels like the Roosevelt (Ben Bernie) Biltmore (Bernie Cummins) and Pennsylvania (Johnny Johnson) should not be overlooked for relief purposes for straight dining and dancing purposes, before or after theatre.

The **Little Club** has a fast show; **Ambassadeurs**, former Le Perroquet, is a roomy cafe, with new black-and-tan revue.

George Olsen at the **Club Richman** is the sensation of the night clubs, with turnaway business.

The class spots are the **Montmartre** and **Lido**, the latter with the unique Fowler and Tamara as the dance features.

The **Everglades** is doing well with new Earl Lindsay revue; the **Frivolity** is continuing its usual healthy trade, and the **54th St. Club** introduced new show starring Dan Healy.

For a touch of Montmartre on Broadway, the unique **Tommy Lyman**, warbling his ballads at the **Salon Royal**, now has **Texas Guinan** as co-star.

Up in Harlem the **Cotton Club** has a whale of a hotsy-totsy brown-skin revue.

Helen Morgan is big at her new **Chez Helen Morgan**. The **Silver Slipper** has a new girly revue, and **Loretta McDermott's** is the latest starter.

RECOMMENDED DISK RECORDS

Victor No. 21214—Paul Whiteman has been busy "canning" a flock of records in anticipation of a European absence. Here he offers "Ramona," a waltz theme from the Del Rio feature of that title, and "Lonely Melody," a fox-trot, based on a classic theme by Gruenfeld. "Ramona" is Spanish in character, and Whiteman makes the most of the colorful opportunities in orchestral embroidery. "Lonely Melody" is more torrid.

Okeh No. 40959—Mike Markels, society dance favorite, offers the hits from "Golden Dawn," titled "Dawn" and "We Two," distinctive fox-trot compositions.

Brunswick No. 3542 and 3717—Carter's Orchestra have two waltz couplets of four old time song favorites that, unlike the average pop song, still pleases now as yesterday. "Till We Meet Again" and the "Beautiful Ohio" waltz are backed up on one record and "Marcheta" and "Memory Lane" on the other. Whistling choruses and vocal refrains further distinguish them.

Columbia No. 1238—James Melton, radio tenor, has a sure-fire ballad couplet in "Among My Souvenirs" "Dear, on a Night Like This."

Victor No. 21227—Waring's Pennsylvanians and Johnny Johnson and his Statler Pennsylvanians are coupled with "There Must Be a Silver Lining," Walter Donaldson's new song hit, and "My Stormy Weather Pal," a waltz. Fred Waring, instead of Tom, is heard this time in the vocal refrain; Harold Lambert, in the other.

Brunswick No. 3553—Al Bernard with Carl Fenton's Orchestra does the classic "Memphis Blues" and "Hesitation Blues," the latter with its immortal "Oh, tll me, baby, how long must I wait; or do I get it now or must I hesitate?" refrain. Zippy "blues" by a southern artist who knows how.

RECOMMENDED SHEET MUSIC

"O K M N X" "Laugh, Clown, Laugh"
"My Ohio Home" "Auf Wiedersehen"
"My Heart Is in the Roses" "Tomorrow"

PERELLI, ONLY, INDICTED

Three Others Relieved in Stolen Car Charge

Walter Perelli, 23, of 1786 Amsterdam avenue, a featherweight boxer, pleaded guilty to a charge of attempted grand larceny when arraigned before Judge Otto A. Rosalsky in General Sessions. He was remanded to the Tombs for sentence on March 26. He can receive a term of from five to ten years in Sing Sing.

On the complaint of Edwin Wagner, real estate broker of Rockville Centre, L. I., Perelli, with Alfred X. Cuneo and Eugene Lockwood, both professional tango dancers, the latter claiming to have been with a vaudeville sketch called "The Sky Pilot," and Robert Miller, also a dancer, of 33 South Elliott place, Brooklyn, were arrested, charged with the theft of Wagner's car from a parking place at Morningside avenue and 93d street. The car was located several days later at 196th street and Harlem River. Perelli was at the wheel and the license plates had been changed. The other defendants were in the rear of the machine.

Arraigned in West Side Court, the four were held for the Grand Jury. The latter body dismissed the charges against all but Perelli, the other three proving to the satisfaction of the jurors that Perelli had invited them to take a ride in "his" machine.

5 TEAMS MAY QUIT CANADIAN HOCKEY TOUR

Toronto, March 20.

Running a hockey team for dough is no push over even in this section. At least three teams, probably four, and possibly five will not be among those present in the Canadian Professional League next fall.

Teddy Oke, local millionaire, says his loss on the Kitchener outfit is $75,000 for the season. The real loss is probably $25,000, but that is important dough in Canada even to millionaires. Niagara Falls has lost $9,000 and Stratford has taken it on the chin for the same amount, but may get a Chicago count and be able to get on its feet in the play offs.

Cleveland, Buffalo and Erie are named as likely spots for these teams but its doubtful if these towns will take class B hockey.

JIM JEFFRIES IN FILM

Los Angeles, March 20.

James J. Jeffries, former world's heavyweight champ, has been signed by M-G-M for a part in the next Lew Cody-Aileen Pringle picture, not titled yet.

The ex-champ plays the role of a broken-down old prizefighter.

RITZY

On the Riviera

Russell Johns, a young American, is the chief attraction at the Knickerbocker Restaurant and American Bar at Monte Carlo.

Moving in the best society on the Riviera, at Monte Carlo and neighboring colonies, is Lady Wyndham, widow of Sir Charles, the famous actor, who paid several professional visits to America, having been a surgeon with the Union forces during our Civil War. Lady Wyndham was known on the stage as Mary Moore. She married Sir Charles after having been his leading lady for a score of years. He was an uncle of the late Bruce McRae, English actor, long popular in America.

Nina Payne, the American dancer, known in vaudeville, has been meeting with favor this winter on the Riviera, at the Hotel Majestic, Nice.

Regina Senz first studied to be a dancer, and finally was in the ballet of the Metropolitan Opera. Later she studied singing in Italy and Germany, and now she is a season member of the Monte Carlo Opera House company, early in February making her debut in "La Boheme." Her ambition is to return to the Metropolitan, but as a singer, not as a dancer.

Jose Collins' Income

Jose Collins is first remembered on Broadway in the title role of "Vera Violetta," in 1911, later appearing in "The Whirl of Society," "The Rose of Ispahan," "The Merry Countess" and "The Follies of 1913." After that she was in "The Passing Show of 1914" and "Alone at Last," as well as in vaudeville. Returning to England, she starred for three years in "The Maid of the Mountains."

Daughter of the late Lottie Collins, who came to America in the early 90s to sing "Ta-ra-ra-boom-de-aye," Jose has been on the stage since childhood. She married Lord Robert Innesker, who has visited New York, and once paid attentions to Nora Bayes and the Dolly Sisters. He is a brother of the Duke of Roxburghe, who married May Goelet of New York, and of Lord Alastair Innes-Ker, who married Anna Breese, of New York.

Last fall Jose Collins inherited a fortune assuring her a life income of $100,000 a year. This was from Frank Curzon, English theatrical producer and racehorse owner. That's how she now dresses so smartly and lives so luxuriously!

Josephine Baker's Memoirs

Americans visiting Paris are amused at finding Josephine Baker's "Memoirs" on sale all over the place, and are further diverted, when proceeding to Italy, to discover this same work, translated into Italian, offered at newsstands at railway stations. Such is fame. Miss Baker is the American colored girl who didn't do so well outside of Paris, particularly in London, and that "titled" reported husband of hers is still in doubt.

A photographer stands just inside the ancient Colosseum at Rome, urging visitors to have their pictures taken against a background of historic ruins. As a special inducement to Americans, he proudly displays a portrait of Wanda Hawley, the movie actress.

Cavalieri's Beauty

On the Riviera, near Monte Carlo, Lina Cavalieri has a beautiful villa. As a rule Latin beauties fade earlier than other races, but this opera singer of humble origin is still a strikingly handsome woman. She became the second wife of Robert Winthrop Chanler, the eccentric New York artist, relative of Vincent Astor, and divorced him, then becoming the second wife of Lucien Muratore, the French operatic star, and divorced him.

A romantic attachment had developed between their respective children, adding to the complications. Until quite recently one of Cavalieri's brothers was a professional sightseeing guide employed by the American Express at Rome.

Society's Brilliant Set

Dorothy Bigelow is a member of a noted New York family. Her name was formerly in the Social Register, along with the rest of the clan, but is now conspicuously absent. She prefers Bohemia to Society, and is observed in the brilliant set associated with Major and Mrs. Edward Bowes, Mr. and Mrs. Jules Glaenzer, Mr. and Mrs. Guthrie McClintic, Messmore Kendall, Pauline Lord, Margalo Gillmore, Fania Marinoff and other such celebrities. A daughter of Poultney Bigelow by his first wife, Mrs. Jaffray McVickar of London, she is a granddaughter of the late John Bigelow, who was American Ambassador to France. Her sisters are Mrs. J. Francis A. Clark of Newport and Mildred Bigelow, the portrait painter, who divorced Newell Tilton and then married the divorced Herbert C. Pell, Jr.

Years ago Dorothy made her stage debut and appeared in several comedy productions. Once, when her show played in Baltimore, members of the cast, including the chorus boys, were entertained by Miss Bigelow's temperamental uncle, Walter Poultney, who, although advanced in years, is a society butterfly, with a partiality for proteges.

Major Bowes' Realty

Major Edward Bowes, managing director of the Capitol, and known to millions of radio fans, has many important interests. He owns valuable real estate in New York, including the 15-story Mills and Gibbs Building on 4th avenue and 21st street, Rockledge Hall, 12-story apartment house at 299 Riverside drive, Florence block at Woodside, L. I., and the Eltourner apartment house at Woodside. Before reaching New York, Major Bowes was active in real estate in San Francisco. His wife was well known on the stage as Margaret Illington. A daughter of I. G. Light of Bloomington, Ill., she studied at the Illinois Wesleyan University and at Conway's Dramatic School, Chicago, first acting on Broadway with the late James K. Hackett in "The Pride of Jennico" in 1900.

About Helen Rueping

Just as during many years Helen Rueping was a well known figure in the night life of New York, so nowadays she is conspicuous in Paris. Originally Llewellyn Bertha Bailey of Bay City, Mich., she married, when very young, Robert Rueping, leather merchant of Chicago. They were divorced in 1915. Coming to New York, she had many admirers. Among them Billy Baxter. Then she met Albert Gould Jennings, Jr., son of rich and fashionable parents who have been divorced; Albert Gould Jennings and Mrs. Crimmins Jennings. The father has married again, his present wife being a sister of the exclusive Mrs. Stuart Duncan of Newport. Albert, Jr., secretly married Mrs. Rueping in October, 1925, but did not announce the marriage until the following March. His parents declined to welcome the daughter-in-law, who is 10 years older than the husband. At the time of the wedding she lived in a mansion in East 67th street, which she owned, valued at $250,000. Albert, Jr., gave up his work in the brokerage office of Hayden, Stone & Co., to become secretary and treasurer of the Silver King Mineral Water Co., his wife having invested a large sum in that firm. He became closely acquainted with the Prince of Wales when the heir to the British throne visited America.

Since marrying Jennings has become livelier than ever. Among their intimate friends are Mr. and Mrs. Rene La Montagne, of New York. In 1923 the three fashionable La Montagne brothers, Rene, William and Morgan, were found guilty of violating the Volstead Act, and served sentences of four months in the Essex County, N. J., prison with each fined $2,000. They were said to have disposed of almost $2,000,000 worth of liquor illegally, much of it through an employee of the exclusive Racquet and Tennis Club.

Mrs. Rene La Montagne was formerly Mrs. Garrett, and originally Grace Argo. Just before Margaret Hawkesworth departed from Paris, she gave Mrs. Jennings a bathrobe lined with ermine. Margaret danced a few years ago at the Hotel Plaza, but later retired and lived in magnificent style. She hails from Orange, N. J.

Viola Krauss Modeling

At the time of the sensational Elwell murder case, when a well known gambler was found killed in his luxurious home in New York, one of the exploited figures was Viola Krauss, young and beautiful, who had been a friend of the dead man. She was questioned and interviewed, but finally the matter was dropped, and the mystery was never solved. Later Miss Krauss left New York. She is now living in Paris, known as Viola Cross, and has been serving as a mannequin for Lanvin, the famous dressmaker.

A Best Dressed Woman

Mrs. Julian Allen is, despite the strenuous competition, one of the best-dressed women in Paris, another feather in the cap of the Statue of Liberty. Originally Eileen Kearney of San Francisco, she was for a time on the stage. In 1913 she married Charles Dillingham, the theatrical manager. She divorced him in 1924, and that same year married young Julian Allen, son of the rich and fashionable Mr. and Mrs. Frederick H. Allen of New York, and brother of the Mrs. Andre Vagliano and Mrs. Goodhue Livingston, Jr. His grandmother, Adele Sampson, a great heiress, divorced Frederick W. Stevens, then married the Marquis de Talleyrand and finally married the Duke de Dino. Before she died, she called herself Mrs. Sampson.

Americans in Rome are amused at reading in announcements of forthcoming cinema attractions that "Louisa" Dresser is soon to be seen. Barthelmess is known as "Ricardo."

A TIMES SQUARE GAL WRITES BACK HOME

(Another letter sent by Adelaide Smithson to her chum, Louise Chesterbrook, of Cumbersome, Idaho.)

New York, March 15.

Dear Louisa:

What do you think? They say I am the star shape of the dress business. They tell me pretty soon I'll have my picture in the papers wearing one of the Gold Lining Dress Company's gowns and then I'll send it to you.

You can show it to Hank but don't tell Ma. Tell Hank though what Mr. Riffin said. Mr. Riffin is my boss now. He's the man who gave me the job to model when he saw me in the cafeteria. I hear his name is not Riffin, but Rifsky, but I don't care, he's nice.

The Gold Lining Company is a big concern, I guess. They tell me they sell cheap stuff, but it's good enough for me. Mr. Riffin already has given me three dresses, but don't tell Ma. And last night after we were out with a couple of buyers he said my salary would be $40 instead of $30. The more I see of him the better I like him, and he's not fresh either.

And Louisa, what do you think? Today that man I met on the train came in. He's a buyer from Winnipeg. I almost went through the floor, for I had on a short dress but I guess I looked all right because Mr. Riffin got me some very pretty understuff. But he never knew me and I was glad when that was over.

Queer Job

This modeling is a queer job. Not hard work but you're always working. All I have to do all day is to put on dresses and walk around the room. It's good exercise in a way, I suppose. And some of those buyers are fresh. I heard one say: "Is that dame hooked up here?", and another: "Who grabbed that looker?" But they don't try to flirt.

Still I noticed that each of those fellows who asked about me was with us each evening when I went out with Mr. Riffin. I go out with Mr. Riffin every evening, but don't tell Ma.

That seems to be part of my job. I asked Mr. Riffin if I ever get an evening off, and he only said: "You're such a cute girl." But he didn't give me an evening off.

Going to Roadhouses

He told me when I got this job that I would be going into restaurants. Not yet I haven't. But I go to what they call road houses. We go up in an auto. Always two or three of those buyers, Mr. Riffin and his partner and another girl and myself.

It's awful hard on me, Louisa, and if you ever get a job modeling pick out a place where they know how to talk about something else besides business. That's all I hear. I've been here almost a week and haven't laughed yet.

When we get to the road house it's just the same. The men talk business. Once in a while one of them asks me to dance and then when we dance he tries to date me up. When I turn him down, he says, "Oh, Riffin's dame, eh? I forgot."

What's the Use

I know he's going away the next day so what's the use of saying anything?

When I got home night before last I found three cards in my coat pocket, one from each of the buyers with us, and each asking me to call him up just as soon as I got home. But don't tell Ma.

I can't make up my mind whether my job is showing off dresses or going out with buyers. Anyway, Mr. Riffin is nice. He's married but his wife has been an invalid for 15 years. I feel so sorry for him. He always sits next to me in the car. Last night when he left me at the hotel he said sometime we will go out alone. He didn't ask me if I wanted to go out alone with him. Wasn't that funny?

This is a neat little hotel he put me in. And he seems so anxious about me. Every night so far after I am home for about half an hour he calls up to ask if I caught cold going to the road house. And in the morning he calls before I go downtown and says if I am a little late it will be all right.

I never heard of such a nice boss. Expect to have plenty to write.

Lots of love. *Addie.*

P. S.—Don't they have any young buyers? Ask Mr. Roach in the general store, but don't tell Ma.

REMARKS AT RANDOM

By Nellie Revell

For me to attempt to write about Nora Bayes would be like carrying coals to New Castle. No one in the world knew better than I did her capacity for a friend. She came to me in my darkest hour, she brought hope, love, spiritual and material comfort. I shall never cease to love her and mourn her.

"Movie of Brain Shows What You Think, Also Why," says a headline. My ambition from now on is to see a motion picture of the brain, if any, of the man who waits until you are in a revolving door and then rushes through it like a boarder who has just heard the dinner bell—and then stands on the sidewalk trying to decide where to go and what to do.

If the radio and the phonographs start bleating a song named "The Church Bells Are Ringing for Mary But They're Wringing the Heart Out of Me" the blame can be placed on the shoulders of our song-writer Mayor, Jimmy Walker. Jimmy was in Tin-Pan Alley sometime ago with a bunch of song-writers and he complained that they didn't write songs nowadays as good as the old ones.

"Say," spoke up a song writer, "that 'December and May' tune of yours would be a flop nowadays. We could write a thing like that in 20 minutes if we had to, but it wouldn't go over."

Just to prove his point, the boy sat down and in 20 minutes the above-named ditty was written and composed and everybody had a laugh over it. One relayed the laugh to his firm the next morning, but the firm rushed the song to the printer. And within two days three phonograph companies had called up wanting to know:

"Say, what is this new song about church bells and Mary? We'd like to record it. Are you trying to hold out on us?"

The Louis Mosconis are leaving us flat for California where at the completion of Louie's tour they will settle permanently. Mrs. Mosconi and Louis Jr. go on ahead to arrange for the arrival of the stork.

Mollie Fuller while not working would like to see a few shows. She is totally blind but enjoys the theatre. All the entertainment she has is a radio set provided by Mr. and Mrs. Ralph Trier. So ring the Hotel Somerset and invite her.

My confession last week that I am frequently stumped for copy brought returns, but few results. One of the contributions is a poem about a certain producer famous for his clean plays. Mr. Lux himself couldn't jimmy his way in here with poetry.

Oh, yes, here's the announcement of Lawrence Golde's new offices. Thanks, Golde, I have stood for enough cuts.

This blue envelope from Paris looks interesting. Pon my word, it's from Mr. and Mrs. O. O. McIntyre reminding me that it's my birthday; so it is and plenty of them.

Also an invitation to the installation party of the WAMPUS in Hollywood. Can't make it, boys; must be here to attend the New York Newspaper Women's Ball at the Ritz Friday night.

Ah, here's a check from Frank Kahlo, of Evanston, for some books to be sent to hospitals.

Now comes a dinner invitation from Edgar B. Davis, who bet a million dollars he could make "The Ladder" run a year.

It took 17 rituals and two days' ceremonies for Nancy Miller of Seattle to marry a Hindu. Maybe the next time Nancy marries she'll go to Hoboken like the rest of us or have it done in the city hall by a squire.

Wilbert Wick, sexton over at Cape May, N. J., celebrated the 30th anniversary of taking the job by announcing he had excavated a last resting place for 1,339 people in those three decades. This is just a tip to Shakespearean producers the next time they want a perfect type for the grave-digger in "Hamlet."

While sauntering down 6th avenue trying to recover from the shock that came with the news of Nora's death I dropped into the Hippodrome. Saw Bob Stickney opening the show with a dog and pony act. A few years ago Bob was the Valentino of bareback riders.

Don't know yet what Waring's Pennsylvanians played. I was so interested in wondering where I might locate their dietician. It's the thinnest orchestra I ever saw. Not a man in the whole band weighs 125. Paul Whiteman alone weighs more than that whole orchestra.

Mary Ceasar was right. Oh, yes, there was a picture, "Nameless Men." The moral of which was you can be a bank robber, shoot the night watchman, do a stretch in prison, come out and rejoin the gang and get off light as long as you have a pretty sister.

FLOWERS CLASS

(Continued from page 53)

thought Billy had clipped him on the chin, but that wasn't so. For a time Bruce tore in, out-slugging the other pug with the port wing. He started using the right again and a few rounds later it seemed to be working okey. Flowers landed so many times that Petrolle got dizzy watching gloves flash into his pan. His awning leaked and one lamp was damaged, also his feelings.

A Delicate Kid

In the semi-final "Cannonball Eddie" Martin, former bantam champ, essayed a comeback against one Dave Abad of Panama, and Eddie got the decision. But it was no pipe. Abad is a delicate looking kid, yet he gave Martin something to worry about more than once. Twice during the contest Dave looked woozy but invariably he came back to throw fists at the much more rugged Martin, now fighting as a featherweight.

The match was interesting because of Abad's ability to weave and duck with his head. Frequently, on the ropes, he waved his torso too and fro. Martin was throwing both hands at Dave's head but he just couldn't connect. Of course the crowd roared. The management should have presented both boys with a pair of scissors and a package of paper dolls for Christmas could follow. The way they take it around the head indicates they'll use 'em. Martin recently exited from a sanitarium, they say.

In the first 10, Joey Kaufman of Coney Island lost to Young Manuel Quintero of Tampa. The latter is a left-hander and his stance makes him a difficult target. Ordinarily he should have been a mark for a right sock. But Kaufman didn't get many in. Manuel planted his left mit in Joey's face with great regularity, in fact, Kaufman caught too many such blows that the decision couldn't have been otherwise.

Among the Women

By the Skirt

The Best Dressed Woman of the Week
MARJORIE GATESON
"The Great Necker"—Ambassador Theatre

"Great Necker" Wabbling

By the looks of the house at the Ambassador Monday night, it won't be long now! "The Great Necker" is a written to order one for Taylor Holmes. Blanche Ring co-starring has courage to be seen as the frump the part calls for.

For two acts Miss Ring dresses as only a reformer could. Then for a brief second in the last act she bursts forth as a flapper and looks it. Her dress of powdered blue tulle was made over a flowered silk.

The dress honors of "The Great Necker" go to Marjorie Gateson, as lovely an actress as we have on our stage. Miss Gateson is another Clara Bloodgood or a Lucille Watson. Her first costume was black georgette. The skirt cut very short in front had a long point at the back. A single godet in front hung below the hem. The coat was a waist line, bolero edged with a bright silver trimming. With her hair cut in a delightful bob, emerald earrings, several strings of pearls, black satin slippers with green heels, Miss Gateson was all a well dressed woman should be.

Irene Purcell, ingenue, did a difficult part nicely. The part was dressed in the simple flapper style.

Hal Thompson, likeable red haired boy, is so like Jack Whiting the musicals should go after him.

Eyeful but No Earful

In "The Three Musketeers" Florenz Ziegfeld has another hit. Scenically the production is an eyeful but musically it isn't an earful by any means.

Of the Louis the XIII period the costumes are most elaborate and worn superbly by the large company of girls. Where Mr. Ziegfeld continually digs up all the feminine beauty is a mystery.

The outstanding figure of course is D'Artagnan. But Dennis King seemed too young. Vivienne Segal was very nice in the smallest role she has undertaken in many a day. Miss Segal first wore a peacock blue taffeta made with the abundant skirt over a white petticoat. More abundant was a white meline gown with a heavy ruching at the hem over a silk petticoat of many bandings. The high medici collar of the period added stature and dignity to the wearer. Also a diamond latticed cap. As a boy Miss Segal was in yellow pants and green leather jerkin.

Another Vivienne, this time, Osborne, was the bad, bad girl in many fetching costumes. A bedroom scene in which this lady participates is quite the last word. Her satin Empire cut nightie looked most enticing. One coral colored creation trimmed with Chinchilla was lovely. Yvonne D'Arle as the Queen wore many gowns befitting the role. Bad mannerisms spoiled a nice singing voice.

The Albertina Rasch girls were dressed exquisitly as we are expecting them to be. Something new seemed to be a metallic ballet with the girls draped in the glittering materials representing the different minerals. A blue and grey ballet was also exquisite. The effect of one leg in pale blue and the other in grey was lovely. A white ballet at the finale was also too entrancing. The meline covered pink underlining had odd little pink velvet caps on the head.

The stage at the finish was a picture with four rows of girls in silver gowns and three-cornered hats. The ladies-in-waiting were in white hooped dresses.

The clothes in this production must be seen, so hie yourself to that awful Lyric theatre and endure its awfulness in the realization that you are seeing the most exquisitely dressed show in New York.

Clothes Now in "Good News"

In "Good News" the clothes are standing up well considering the excessively hard wear. Among the principals, cunning Inez Courtney has several abbreviated frocks. The most becoming is a two-toned brown with sunburst pleated skirt having a waist studded in tiny brass ornaments. A similar model in green with a tam is smart and practical for a scene played mostly on the floor. A lovely shaded orange chiffon would be greatly enhanced by deeper hose more on the nude shade. Miss Courtney wisely chooses colors calculated to enhance her titian locks.

Mary Lawlor is too pretty to wear such poorly selected and badly fitting gowns. One in particular in ashes of roses (deadly color for stage) is unbecoming, and her yellow organdie though fresh in color, gives a heavy line about the waist. Miss Lawlor might easily look as well in everything as she does in her white ruffled bouffant.

Shirley Vernon is chic in a blue and white sport dress. A tan frock with cape trimmed in gold is in good taste, while a green beaded in crystal for evening displays nicely a slender and well modeled figure.

Zelma O'Neal wears rather fussy little things that are in keeping with her careless personality.

The ensemble has collegiate leather coats and hats and home-made looking white net "graduation frocks," and very much mended (not to say holy) stockings, perhaps not their fault. They looked best in grey and red ensembles which, though certainly not artistic in color scheme, were nevertheless effective. Black satin circular skirts gardenias, rolled stockings, and huge chokers of pearls were cleverly in character, but where, oh where, did Sylvester get that fur coat?

Hot and Furious Colored Floor Show

If you like rhythm hot and furous, go to Lew Leslie's Ambassadeurs. Mr. Leslie's "Black Birds of 1928" is a colored floor show and enjoyable. Hall Johnson's Oxctet have glorious voices.

Adelaide Hall, clever girl, shows a very nice wardrobe in her five different numbers. One costume of green coke feathers had the bodice studded in green stones. The girls of the chorus were in the same costumes with red instead of the green. Blue blouse with green pants and an orange scarf was effective. Miss Hall was in apricot taffeta at the finale.

Aida Ward, not unlike poor little Florence Mills, was in pink linen for her first number. Chorus girls are Ruth Johnson, Bernice Smith, Amy Savoy, Margaret Bolden, Irma Milesm, Margie Hubbard, Asylean Lynch and Thelma Salmonds. In a wedding number the girls were in white organdie dresses made with a ruffled hem. Pink sashes were tied at one side.

Another Mendez Looks Good

"Chicago After Midnight" is a good picture of the underworld. Ralph Ince with his hair well powdered was the image of that nice fellow from Australia, Tommy Holt.

Lola Mendez, who was almost a baby in the chorus in "Merry, Merry," has become quite a clever screen actress. She has a fascinating way of working one eyebrow. A kimona played a prominent part in her wardrobe. Her dance on a cabaret floor was done in a dress made entirely of ostrich plumes. Another was of glittering fringe. Velvet belted coat was worn with a plain cloth skirt, and a striped jumper.

Fishing for Invites

Not having seen burlesque shows for nearly two years the present day nakedness of the women comes as a surprise. Last week's show at the Columbia called "The Tempters" didn't sport one gown in the entire production. The chorus and the principal women wore only what the law compels them to. Short bloomers and brassiers grow monotonous.

Bebe Almond and her runway girls are an institution at this house and the nakeder the more applause.

One number in which the girls have pads and pencils at the end of fishing poles are thrown to men in the audience and from the faces of the girls the notes they read must be pretty warm. Wonder do they get invitations to eat? And, if they do, do they?

"The Tempters" was written by Ed Jordon and evidently written for Ed Jordon. Mr. Jordon was a dope in the first part and the only one in the show with a ray of intelligence.

If a burlesque performance has to be accepted before it is admitted to the wheel it is hard to understand how this one got in.

At the Paramount

Corrine Griffith is at the Paramount this week in a mildly amusing film, "The Garden of Eden." As a cabaret girl she wears a Quakerish dress of white. Some comedy is gotten out of the dress as she has nothing on beneath. A sports model had a dotted skirt and plain jacket. A two-flounce dress of taffeta had a border at the hem of meline. Bodice fitted to the body with the skirt extended at the hips. A wedding outfit was lovely. The skirt short in front trailed in back. It was in points at the hips and in front. Her wedding veil had a border of real lace.

Louise Dresser is her same dear self but she really should find another hair comb, even if she had to bob it. Several well made dresses were worn by Miss Dresser. One is a crystal fringe and another velvet and fur. They show Miss Dresser as an up to the minute girl.

The Foster girls of the presentation are in white taffeta ankle length dresses with blue side sashes. Huge hats were tied with the same shade of blue and parasols were carried. Wainwright Sisters were in rose satin with tulle overskirts. Rosette, singing in the band, wore a black taffeta buffante with diamonds outlining the neck and surpliced front.

Alice Joyce in "The Noose"

At the Strand another near-underworld picture this week. Called "The Noose," and starring Richard Barthelmess, it is of some interest inasmuch as it is featuring Alice Joyce. Miss Joyce can always be relied upon to give a sterling performance. In this picture she doesn't disappoint.

Only two costumes are shown by her and both house gowns. One a black satin with sleeves and flowing ends of black lace. The other was a light shade of a figured chiffon velvet with the neck and sleeves bordered with a band of fur. Lina Basquette as a cabaret girl has three changes of dancing costumes and a tailored suit. Thelma Todd was there for a second in a handsomely fringed evening gown.

No Birth Control for N. Y.

New York will never stand for "Her Unborn Child," as done at the Eltinge. Birth control never interested the big city and never will. The play is well acted in spite of the three brats in prominent roles.

Effie Shannon was so lovely she could do "Years of Discretion" all over again. Miss Shannon as an Irish mother with no brogue appeared in a black taffeta dress and small pinafore. A black lace dress was made over white.

Lea Penman, dignified actress nearly six foot tall, wore a tan georgette dress, made quite plain with two tabs hanging from the shoulders. Her hat was brown felt. Sapphire blue chiffon made with an uneven hem was covered with a gold lace mantle.

Ivy Mertons had two georgette dresses, one Alice blue and the other yellow.

Margaret Myers, one of the brats, seems a clever kid.

The first night audience at the Warner theatre laughed most heartily at the talking efforts of the stars of the newest picture, "Tenderloin."

Dolores Costello and Conrad were made rediculous by the words that had been put in their mouths. When the day of talking movies come there will be drastic changes in scenario departments. Writing scenarios and dialog are two different propositions. Miss Costello as a cabaret girl was in dancing clothes of satin with a lace hem. In the country several sports dresses were worn and one organdie with a high rolling bertha. A negligee was feather trimmed.

Bridge Suggestions

1. Pick up the cards as dealt —you will be ready to bid ahead of others.
2. If your hand is rotten, mention it. It will guide your partner in his bid and play.
3. If your partner bids first, do not hesitate to raise; he has to play it.
4. If you are chewing gum, right after your partner bids crack your gum to show him that he's wrong, no matter what he bids.
5. Never hurry. Try several cards on a trick until you are sure of which one you prefer.
6. Occasionally ask what is trump. It shows you are interested.
7. Talk about other subjects during the game. Makes for good-fellowship.
8. Do not show lack of interest when you are dummy. Help your partner with suggestions.
9. Feel free to criticise your partner's tricks. He will be much better as a result.
10. Always trump your partner's trick. Don't take chances.
11. Declare yourself near-sighted as soon as possible. In case of a renege you have your alibi.
12. Do not try to remember all the rules. It is too confusing.
13. If it is a money game, always stop when you are ahead. Folks will remember you better.
14. Always explain your play, particularly when set. It shows your card knowledge.
15. Disagree with the established rules and convenfions. People will know you have an independent mind.
16. Eat chocolate creams and other candy while playing. It keeps the cards from skidding.

Eline and Wheeler dissolved Frank Wheeler has formed a new partnership with Dorothy Sands, formerly, of Harmon and Sands Charles Morrison is handling the new team.

Gray Matter

By MOLLIE GRAY

(TOMMY GRAY'S SISTER)

At the Palace

Maestro Miguel Ledro de Tejada who is responsible for the shawlish state of the Palace lobby was presented with a gold trimmed baton by Neville Fleeson, Monday matinee, for the American Society of Authors', Composers and Publishers. Maestro Miguel, etc., was referred to as an ambassador.

Marion Sunshine's blue taffeta frock with matching kid slippers was becoming, appliqued leaves of many colors decorating the skirt. Both arms carried quite a consignment of bracelets.

Grace Allen (Burns and Allen) wore an unusually dainty frock of light beige with sunflowers painted on pleated skirt and bodice. Narrow colored ribbon edged neck, wide sleeves and also serves as a belt, and ruching of cream lace was also used effectively.

Arthur Byron's sketch was refreshingly different and amusing. Kate Byron's purple coat and hat seemed rather old for her, though it was good looking. Kathryn, as the mother, wore black satin with a triangle of diamonds ornamenting the bodice and large diamond earrings. Eileen's blue silk dress was smocked at the neck.

Jay Velie looked like spring had come in his white suit, sport shoes, panama hat and matching tie, shirt and handkerchief. Think of pearl buttons on a man's suit, that is, when he appears grown up.

Ken Won

Ken Maynard takes his yard and a half of profile into "The Canyon of Adventure" whence no hero ever returned—alone. Ken's beautiful horse was his rival for Virginia Brown Faire's attention, but Ken won out because "Tarzan" didn't get a chance.

Perhaps with a free choice the result might have been different—"Tarzan" was perfect, whether profile, head-on or on the lope. Must have taken lots of Sloan's Liniment to finish this, bowing from the waist so constantly to live up to sombrero and side-burns.

Virginia carried her mantilla with dignity, but seeing one Spanish bride means seeing them all.

"Broken Masks" Mess

The fiendish doctor in "The Broken Mask" accomplished his revenge and the hero's last minute punishment didn't help either himself or the audience.

Barbara Bedford reminded him that love was blind, but she was the only one in love with him.

Barbara was a bride, too, the same day as Virginia. Lace sleeves of her satin gown opened on the inner side above the elbow and were caught again at the wrist. Her veil was plain tulle, only the cap being lace. An evening ensemble was of satin, the gown plain, with square neckline, and the wrap rather like a wide scarf with lace over the satin. Her squirrel wrap was edged all around with grey fox.

Billie Dove's Lovely Phiz

Why care how silly is the film version of "The Heart of a Follies Girl" when a face is as lovely as Billie Dove's. Are all her clothes made water-proof? She never resorts to a scrap of lace to stop her tears and they flow prettily and constantly. She evidently likes her head with a fur background as practically all her collars were tall flaring ones, white fox for both metal cloth and black velvet wraps and platinum broadtail with gauntlet cuffs on a cloth coat. This coat with its wide belt at the natural waistline making the back slightly bloused and a tricky little felt hat were as becoming as anything she wore.

She returned the square emerald and diamond bracelet to the villain but who got the waist-length string of diamonds she wore with a black velvet gown whose crystal beaded bodice interfered with the prominence it deserved?

Mildred Harris sported an ermine cape and girlish haircut.

Title talkers will be exhausted after reciting this picture.

MRS. PARANT'S COMPLAINT

Actor's Wife Charges Assault Against Webster (Mass.) Official

Webster, Mass., March 20.

Mrs. Harry Parant, wife of an actor at present on tour, is the center of an assault case here through charges she has made against Joseph Macrusty, chairman of the board of public welfare.

Mrs. Parant has had Macrusty arrested on charges which have not been made public, but which, police assert, are of a serious nature. The town official will have a hearing in the Webster District Court on March 24.

The charges first became known when Mrs. Parant appeared at the police station and related her story. Police say she told them that her husband had been out of work for a period of months and that during his unemployment she had been receiving aid from the public welfare department. Recently she said her husband secured work and the aid stopped.

MUST GO TO SCHOOL

Minneapolis, March 20.

Although her parents wish her to continue as a member of the McCall-Bridge Players' chorus at the Palace at a salary of $30 a week, 14-year-old Margaret Muir must return to school because local public school authorities so decree.

Miss Muir had the necessary permits, but when the matter came before the district court under the state child labor law, the judge ruled that the school authorities, not the parents or the mayor, had the final and decisive say in the matter.

The court rejected the parents' application for an injunction.

GIRLS TRAINED FOR DANCING

A. M. Bottsford, Publix publicity director, has made an arrangement with the Roseland Dance Hall whereby every Saturday night five girl patrons at the Roseland Hall will be selected for Publix units.

These girls will be trained by Allan K. Foster, producer of the Foster Girls for Publix units.

The arrangement started Saturday night two weeks ago and so far seven girls have been chosen.

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50 YEARS AGO

From ("Clipper")

August Belmont backed a move to restore the legality of betting at the New York race tracks. Senator Raines introduced his bill in the N. Y. legislature. It was Raines later whose measure created the vicious "Raines Law" hotels on half the street corners in New York City.

Gov. Leland Stanford of California was made vice-president of the National Association of Trotting Horse Breeders, when the whole directorate walked out at the annual meeting. Objection to some of the chairman's rulings started the row.

James Gordon Bennett applied to Congress to aid him in North Pole explorations. Another item tells of a man's death from hydrophobia. It was Bennett who introduced the Pasteur treatment for tetanus (poison from dog bite) into America, the discovery having been made in France.

The Charleston marathon may have been inspired here. One P. V. Cartier continued to waltz with a series of partners for 13½ hours in Horticultural Hall, Boston.

The first edition of Spalding's baseball guide was issued in Chicago. It had 114 pages, and its two features were the first compilation of the batting averages, besides instruction on how to pitch a curved ball.

The word "kleptomaniac" was invented when a Brooklyn society matron was arrested for shoplifting.

15 YEARS AGO

(From Variety and Clipper)

Patents Co. grip on film business was slipping in all directions. "Trust" was forced to license another "outlaw" production, "The Prisoner of Zenda" made by Famous Players. J. A. Berst, American representative for Pathe, sailed, and rumors were rife of a desertion by the French producer.

Attack came from all angles. Proctor played Kinemacolar pictures and to defend its position General Film had to cancel service. Proctor promptly signed with Universal, independent. There was no telling where this would all end Keith's Boston had played Kinemacolor pictures. To be consistent General Film would have to cancel that circuit. They were pussyfooting for the element.

Loew sites were selected and closed in Toronto, Baltimore, Montreal and Buffalo, circuit going into expansion on a large scale. This entailed consequence in "small time's" relation to "big time," and it was freely predicted there would be a clash. On the Loew side it was believed Keith would have to make the first move toward warfare.

With a sigh of relief, it was generally given to be understood that the Palace would open the following Monday as a vaudeville house, secrecy being maintained to the last minute in fear of legal action by Hammerstein who could not but look upon the palace as an invasion of his franchised territory.

A performance was given at the Winter Garden of "The Honeymoon Express" Monday afternoon by a cast made up entirely of understudies. Al Jolson, of the company, reported the show for Variety. Jenny Dolly batted for Gaby Deslys and Jolson predicted a great career for her. James Doyle played Owen Baxter's role and Harlan Dixon appeared in Harry Pilcer's part.

England's Class B Pictures

Britain doesn't want advice on its picture business. It even resents suggestions from foreigners. There doesn't seem to be any question as to this. Yet England is passing through a film formulative period at present that America passed through from 12 to 15 years ago. Or maybe but 10 years. At any rate America did pass through it and that's past.

If the English don't want advice or suggestions, will it listen?

Do the British believe that with actors or directors from the U. S. American producers evidently are not anxious to retain, that English pictures will be produced with them in or on them that can secure a world wide distribution? Will the U. S. prefer English mades with Americans in them that are no longer cared for over here?

Since this country may give a foreign made film its greatest distribution and circulation returns, what surety has England that its pictures, if of world wide quality, will still be enabled to bring an income from this country—to try and bring this Class B picture with Americans to compete against American made Class A features with the best of the Americans in them?

For that seemingly is what Great Britain's picture producers are trying to do, turn out a Class B picture with the No. 2 American actors in it. To tell their peoples it is of first grade quality. They may be for the English.

To offset the cast, the English would have to present a superior production and an ultra-superior story. So far they have done neither in any of their pictures to date which have come over here.

Leaving out the French at present and skipping to the Germans, it may be also asked that if the Germans will permit their best picture talent to come to America, as Germany has done, what will become of the German picture product if that is continued?

And won't the foreigners see that if their present methods are their future guides, in importing talent or permitting talent to leave them, they necessarily will be obliged to produce pictures of only native appeal, and the foreign strictly native picture will not bring a demand around the world. Perhaps not anywhere beyond the country in which the native picture is made.

All of which is so much space wasted.

INSIDE STUFF

ON LEGIT

The finish of the Robert Brister damage suit against Variety came last week when Variety paid $750 to Brister's attorney in settlement of his judgment of $1,000. The court had allowed the $1,000 verdict but without costs. Variety served notice of appeal with the attorneys finally agreeing to settle rather than argue in the higher courts.

Brister sued Variety about three years ago for $100,000, alleging damage to his professional standing through Variety mentioning that one Scott, convicted of murder in Chicago, had appeared on the stage under the name of Robert Brister. Testimony brought out that Scott had appeared in Olga Petrova's play, "The Hurricane" at the Olympic, Chicago, in the role formerly taken by Brister, and did so for a week before a change was made in the program billing, from Brister to Scott.

It was also brought out during the trial that Brister had been incited to sue Variety through Chamberlain Brown, the caster, and that the understanding between them was that Brister, Brown and the lawyer would each receive one-third of any money recovered. Brister as an actor had worked for $75 a week.

The trial occupied four days in the New York Supreme Court.

Eddie Cantor has an option for the West Coast production of "Good News" at the Mayan theatre in Los Angeles, now under lease to Sam Salvin (backer of Lyons & Lyons, Inc.). Schwab & Mandel gave Cantor that option along with another party whose identity is not divulged because he is acting for a third person, while Salvin was en route from California back to New York. Salvin originally intended doing "Good News" in Los Angeles on his own.

Salvin took over the Mayan on a 21-year lease from Gerald Davis, formerly of Butler, Belasco & Davis which producing firm has since split up. Davis retains a minority interest in the house with Salvin in control and with the option of purchasing the house outright.

Schwab & Mandel's terms for the west coast production rights for "Good News" are $1,000 weekly royalty plus 10 per cent of the gross.

From London P. G. Wodehouse writes a denial of any royalty difficulty with Flo Ziegfeld. He states he had to prolong his stay in New York over Zieggy's switch in production program that placed "The Three Musketeers" last instead of first but that the manager engaged him as co-author of the "Rosalie" lyrics which squared things so far as Wodehouse was concerned. Because he sailed prior to the "Musketeers" premiere Wodehouse made an arrangement with Clifford Grey to do any further work necessary and for that Grey is getting a share of Wodehouse's royalties for that show.

Earl Carroll, whose theatre at 7th avenue and 50th street was the first in that section eastward of Broadway, has acquired additional footage on 50th street adjacent to the theatre. Last year he bought a 20-foot frontage. Last week he gained possession of an additional 40 feet at a cost of $210,000. The newest deal includes the property housing the Louis restaurant.

By increasing the holdings on 50th street, the total site with its present 7th avenue frontage becomes an important parcel. The total holding is large enough for a large capacity picture theatre. It is intended to make alterations to the Carroll theatre, though a new house on 50th street is also being considered.

Ticket grabbers who phone press agents, representing themselves as drama critics of dailies and other periodicals, will have a tough time in the future. All passes will be alloted through the dramatic departments and only when the voice over the wire is recognized.

In the past scores of passes have been given out to persons who called and said they were soandso and would like to again review the play. Not suspecting, tickets were left at the box office for them.

The Shuberts are still peeved at Walter Winchell, the Graphic's dramatic critic and columnist. For the second time one of the Shuberts' secret service men attempted to bar him from covering a premiere. It was "The Buzzard" at the Broadhurst last week. Though not admitted at the front door, he was slipped through an exit and witnessed the show.

The house is under lease to Aarons and Freedley. Upon learning of the incident they wrote the Shubert office a sharp letter, calling attention to the fact that they and not the Shuberts are operating the Broadhurst. It is their intention of seeing to it that such an attempt will not be tried again.

Lee Shubert is said to have an interest in the Aarons and Freedley lease but it appears there is some feeling between the young producers and the Shuberts. This is said to have arisen over the leasing of the new Alvin theatre by Aarons and Freedley. It was common talk along Broadway at the time that the Imperial was kept dark by the Shuberts in retaliation. The latter house was owned by Pincus and Goldstone who built the Alvin. Recently the Shuberts reported having bought the Imperial.

Marion Lessing, the only American girl in the Reinhardt Players Company, arrived in New York last week. For six years she has played on the continent but never the stage in her native country. Miss Lessing is now dickering with American producer but if she is unable to obtain a satisfactory engagement on this side in two months, she will return to renew her contract with Reinhardt.

The reason for Miss Lessings desire to remain at home is the fact that beginners on the Viennese stage (where she played for some time) receive $8½ a month salary, actors of long standing, $70 a month, and stars $150 a month. Germany is a little better. There beginners get $35 a month. In spite of the low wages living is not much cheaper. In Vienna if one is a citizen of Austria, the city is compelled to assign living quarters at a reasonable rate, but Americans and all other foreigners must sublease at high rates.

Something new and striking in billboard theatrical advertising is a 24-sheet poster in vari-colors, hand painted on heavy artists' paper.

Instead of the huge sheets going through the usual coloring process they are painted in the shops and then taken to the outside boards and posted.

Only a few are used as they are expensive. Several have reached Broadway.

Since the Green Street, San Francisco, installed an elaborate collection of French crayons, mostly in the nude, on the walls of the playhouse, patrons have been slow in leaving following the nightly performance of "Love a la Carte." So much so, that the night watchman has entered a complaint with the management that he is constantly delayed in turning out the lights.

Rachel Crothers is resting in Bridgeport, Conn., working on her new play, "Let Us Be Gay," for fall productions. Miss Crothers refuses to reveal the names of producer or principals. She is also working on another play, not placed as yet.

When Jack Carter stepped out of "Porgy" plans were on to send the show to Chicago. Carter demanded his salary be set at $350 and he be given two tickets, one for a valet. As the salary nick was double the Theatre Guild people turned down the request and got Paul Robeson.

FILM BUYING COMBINES

Film buying combines may yet become the solution of welding the simon pure independent picture exhibitor into a national chain of those combines. No other ways yet devised since the first indie exhibitor kicked against the first distributor have proven successful for a national organization of indie exhibs. The national body now in existence and professing to represent the whole exhibitor with its non-theatre operator as president, is, as has been stated before, just a gag.

Buying combines are combinations of exhibitors in any city or community who pledge themselves to purchase film product under a unit basis. It then becomes a matter of buying power. The larger the buying power, the more influence the combine may wield. Several such combines of more or less purchasing power have been formed throughout the country.

The latest formed is in Greater New York. It has Aaron Sapiro, the organizing attorney, at its head. Mr. Sapiro is a confirmed believer in the buying power principle. His experience as an extensive organizer of tough propositions must have taught him that. But he never tackled any tougher proposition than the exhibitors.

To see a practical organizer and leader at the head of a picture buying combine of large amounts, reaching to not less than $2,500,000 within a year, may be a considerable difference from a small paying combine headed by one of the exhibitors in it. Certainly Mr. Sapiro accepted the proposal and will proceed upon a strictly business course. What he may develop as the leader of the New York indie exhibs will shape no doubt the future course of many such, not only in New York state but throughout the Union.

The film industry has not yet reached the point or peak where any of its distributors can with impunity or in justice to its stockholders or financial statement disregard a combine with a buying power running into the millions. It carries with it the purchase of too much product. Mr. Sapiro on his record as an organizer and path finder is apt to mark a way many will be glad to tread.

Exhibitors for some never-explained reason have not clung together as they should, outside of these buying combines. With a mightier power through their screens than the chain-producers-distributors could present and then the chains would have but little influence through being chains, the exhibs collectively have been unable to avail themselves of that, for themselves, their business, brother-exhibs or the picture exhibition business. As W. A. Steffes says in his statement, printed in this issue, they won't get together.

Exhibitor-agitators with a doubtful sincerity for other than their own selves or business, usually make a noise for that purpose. If they get what they want or may be after, that selfish sincerity will evaporate. But again comes up the same causes for self perservation and again the agitation, while the indie exhib who is and wants some protection sees no way of securing it. That has been the history and record to date of the simon pure picture exhibitor. Those not simon pure are exhibs with chain affiliations or connections of some kind or another, either openly or under-cover—and mostly under-cover.

Mr. Steffes says lack of organization is what defeats and will defeat the indie exhib. Mr. Steffes is correct. That is what has beaten them thus far, that and the machinations of the distributors through the Hays organization against those agitating exhibs who could be worked upon successfully.

A national chain of buying combines, though detached, but all organized for the same objectives, product and protection, might accomplish an inter-communicating understanding that would amount to a little less perhaps than a national body. And in the buying combines as a rule one will find simon pure indies only, for those with chain associations will not be permitted to join, other perhaps as "reporters," to make that word mild.

A good deal of this seems to depend upon the outcome of the Sapiro movement. Mr. Sapiro appears confident; he has tied himself up for five years to direct the buying and much of the close business affairs of exhibs with distribs in the metropolitan area. He must see a way and if Sapiro can point it out, it's almost a certainty other exhibs elsewhere will try to follow it.

Distributors don't like a buying combine. Before anything else that seems the one big point in its favor.

Meanwhile exhibitors who may be posing as the Moses of the picture business should not employ a mimeograph machine to tell about it or themselves. Those who have the best interests of the indie exhibs in mind will never try to accomplish anything with a ballyhoo first.

SHUBERTS--ADVERTISING

LEGITS ON COAST DOUBLE IN FILMS

Cast Members of 'Interference' Called for Picture Work—Easy That Way There

Los Angeles, March 20.

Every member of "Interference" now at the Hollywood Playhouse is working double time. At night they are doing their roles on the stage and in the daytime working at studios. It seems that as soon as an actor gets a stage job around Los Angeles he finds himself in demand for screen work.

Within two days after "Interference" opened at the Playhouse Wilfred Noys got a job to direct a picture for Chadwick. George Barraud was called by M-G-M and given a part in "The Bellamy Trial."

Doris Lloyd went over to First National lot and was cast in "The Whip." Flora Bramley was given a role in "The Dancing Girl" for M-G-M. Finch Smiles went to the Fox lot to work in a comedy.

William Thackeray, who works on the screen under the name of Hal Ferner, was chosen for M-G-M for the next Lon Chaney picture, while Montague Shaw, Raymond Lawrence and Tudor Owen found work in bits at various studios.

Mrs. H. B. Harris Asking Release from 3d Husband

Action for absolute divorce by Mrs. H. B. Harris, in private life Mrs. Irene Simmons, against L. Marvin Simmons, was heard before ex-Judge Charles Guy, sitting as a referee, last week. Statutory violations were placed in evidence. Decision was reserved, although the suit was not defended. Simmons is Mrs. Harris' third husband.

The whereabouts of Simmons was not disclosed. A report from Florida stated that a L. M. Simmons, federal prohibition agent, raided the Venetian Gardens at Palm Beach. Whether it is the same person was not verified. Christo and John, well known on Broadway as night club managers, are the owners of the raided cafe.

"Underworld" as Play

Syracuse, N. Y., March 20.

Temple Players, stock, are this week doing a dramatic adapation of Ben Hecht's Paramount picture story, "Underworld." It's amongst the first instances of the kind of making a picture into a play. The dramatic version is the work of Walton Butterfield, comedian with the Temple troupe.

Mary Newcombe, first guest star to be offered by this company, suddenly withdrew Sunday. Leonore Sorsby, second woman, was rushed into Miss Newcombe's role of "Feathers," the part Evelyn Brent played in the film.

Considerable mystery over Miss Newcombe's action, but Charles Ray, listed as next week's guest star, has also cancelled.

Current Players on Air

Most of the players in "Our Betters," Ina Claire's piece at the Henry Miler, have been on the air during the last fortnight.

Sylvester Sullivan, publicity for Frohman, Inc., framed the introduction of Constance Collier in a "Women's Hour," Hugh Sinclair with folk songs on WHN-WPAP and Madge Evans at WNYC.

Sullivan was radio editor of one of the metropolitan dailies in the early days of broadcasting.

No Shubert Photography

The business partnership of Jack Osterman and Gene Roberts as theatrical photographers went blooey after a few weeks.

Osterman was supposed to have the Shubert photography work all set for his shop.

Chorus Girls and Work

At the Chorus Equity headquarters in New York it is said not as many chorus gals are out of work as imagined with so many shows closing of late.

A number of girls with several shows make it their aim to stick on Broadway. As some of the girls save their money they can afford to lay off until a New York show does come their way.

Jolson's $50,000 Salary In Chi, Makes 2d Record

Chicago, March 20.

Fifty thousand bucks will be Al Jolson's total take for his four weeks in Chicago with "A Night in Spain" at Cohan's. This is the largest salary every paid to a single stage actor for a like period of time. Jolson now has legit salary and picture salary record.

Jolson joined "A Night in Spain" after the show had done 16 weeks of business in Chicago at $4.40 top. Incidental to Jolson's addition the price was jumped to $5.50.

Chicago brokers, confident of Jolson's pulling power, more than doubled their usual 300-seat buy, taking 670 seats. Jolson gets a flat guarantee of $12,500 for every seven days. He refused Shuberts' offers of percentage of profit in favor of straight salary.

"Rose-Marie" Forced To Close by Film

"Rose-Marie" folded up in Detroit, victim of opposition from the film version of the operetta, which preceded it in many stands.

"Rose-Marie" had 10 more weeks of unplayed territory through Canada. It was cancelled after it was found the film version had also preceded there.

Miller Prefers London

Gilbert Miller plans to live abroad permanently, starting next season, and confine himself to producing in London.

Miller is due back from a European trip shortly. After winding up his American affairs he will make London his residence and business headquarters, producing there with an eye to the American market, so as to send casts and shows to Broadway intact.

Washington Pizet joins Horace Liveright in an executive capacity April 15. Pizet, doing publicity for Gilbert Miller of the Frohman office, will be active both in the publishing and producing ends of the Liveright enterprises.

Troubles With "G. V. F."

The Shuberts are having more than the usual trouble grooming their "Greenwich Village Follies" this season, if the discards, flare-ups and belated arrival in New York mean anything.

Instead of breaking in the white light area two weeks ago, the company is still train-bound from town to town. Boston, Philadelphia, Pittsburgh, Cleveland and Detroit have all been covered, and still the show is not Broadway-bound.

Of the bunch who quit the show are Blossom Seeley and Benny Fields, also Walter Plimmer, Jr.

Chi Papers Ban Pipes

Chicago, March 20.

There hasn't been a good p. a. story pulled off in moons around here.

Every sheet in town is airtight on dream yarns. Even the two formerly generous Hearst dailies, "American" and "Examiner," have closed up on anything but legitimate show business stuff.

Nevertheless all dailies are devoting more attention to their theatrical pages, putting small heads on news items that formerly were used as column fillers.

ILLUSTRATIONS OF AND COMPARISONS

This Article Prepared for Information of Newspaper Publishers and Editors—Fallacy of Shuberts' Advertising Tactics—Attempts to Dictate to Dailies—Shuberts Smallest Advertiser Relatively Amongst N. Y. Producers

ACTUAL SPACE USED

You will hear it along Broadway a dozen times a month:

"Yeah—they tell me the Shuberts are sore about his review and that they're out to get him."

That is the system, not only of the Shuberts, but of some other theatrical producers who will not realize that except for the newspapers which run theatrical advertising simply because it pays dividends, theatrical newspaper advertising is used by managers because it is valuable to the show.

Th Shuberts, most insidious of all objectors, tell their press agent that he mustn't let the newspapers "get away" with certain things.

But certain courageous dramatic writers, such as a lad who recently hung up while a Shubert phoned complaint was in progress, with a brief "Ah, nuts!" are perpetually perplexed by the din, din, din to which they are subjected by the complaining Shuberts.

The basis for this presumed power of the Shuberts is the advertising whiplash which they are supposed to hold.

No greater myth ever existed.

The Shuberts spend from $750,000 to $900,000 annually on advertising. No more. They give none of it away. They spend it only where they think it will reach the eyes of the most people. They buy this space because of the necessity of letting people know that their shows are in town. Advertising is as necessary to shows as are actors; if it wasn't the Shuberts wouldn't spend a penny.

The Whiplash Boys

Show business costs too much to run these days for any producer to advertise solely because of friendship. The producer's game is to have a good publicity department so that he can get as much free space as possible; where he hasn't a good publicity department it has to be made up in billposting and subsidiary advertising.

And the continued cost of this system, plus the repeated failure to land any free space except in the craven journals that must run publicity or suffer the loss of ads, is what burns the whiplash boys up. They complain when they don't get publicity and they complain when they get bad notices; they complain when anybody else gets publicity, and they complain on almost any other excuse.

The Shubert system is to call the managing editor in the hope that he will crawl. The next system is to call the dramatic critic or editor and tell him that "Mr. Lee is pretty sore." The next system is to call some other offender and tell him that he is persona non grata.

The Shuberts let Percy Hammond, on the "Herald-Tribune," know that he wasn't wanted in their theatres last year, and Percy, being a bland, urbane, unworried sort of a chap, lived healthily during that time, missed very few shows, because the Shuberts couldn't keep him out of their theatres when another manager was playing the house on terms or on rental basis.

Importance

As show producers the Shuberts are unimportant. As real estate op-

(Continued on page 58)

Summer Salary Now

The summer salary gag is being prematurely worked now for many forthcoming legit productions now engaging.

In most cases the producers have struck a new low mark for salaries in engaging their company with nothing more verbal promise of a boost if the show survives the warm weather period.

The gag is new for this time of year.

Too Much Pay-Off by Equity Tacks on $50 Fee

Equity has made a new rule regarding the payment of salaries from money deposited by producers, required as a guarantee of two weeks' payment to players. Producers will be asked to post $50 in addition to bond or security. Should Equity be called on to issue salary checks, the manager is to be charged a fee of $25 and if payment is made by Equity for both the guarantee weeks, the charge will be $50.

The new requirement came as the result of additional clerical work entailed in making such payments recently. Some producers appear to have figured it out that it is less trouble to have Equity pay off, then replenish the required deposit.

"Killers," a new play, has been paid off by Equity three consecutive weeks with the backer of the show, Dr. Louis E. Bisch, depositing fresh money with Equity each Monday. Another new show, "Veils," was paid off by Equity for its first week in Worcester and also last Saturday, having opened at the Forrest.

"Revels" Short.

A total of 147 salary checks were made out by Equity last Saturday and sent the deputies of three different shows. Harry Delmar's "Revels" was paid off that way. The show closed in Philadelphia Saturday and on that day a messenger was sent here for the checks.

In the final week of "Revels" at the Shubert the company was paid off after Lee Shubert loaned the show $5,000. He was reimbursed from the security bond. There was not quite enough to pay off last week, but several players had waived the salary guarantee.

Original Cast in L. A.

Los Angeles, March 20.

Belasco and Butler, operating managers of the Belasco theatre here, are out to put some meaning in the stock theatrical phrase, "New York cast."

In producing "The Racket" on the coast they are bringing from New York actors in the original production: John Cromwell, Edward G. Robinson, Romaine Callender, Hugh O'Connell, Scott Moore, Harry McCoy, Ralph Adams, Pat Collins, Gladys Lloyd and Jack Clifford.

"The Spider" will be presented in June under Belasco and Butler's sponsorship with the regular road company which will make the jump from Kansas City.

The actors for "The Racket" leave New York this Friday.

1-NITE GROSS, $132, ON COAST

San Francisco, March 20.

Road show "Abraham Lincoln," playing one-nighters on the coast, grossed $132 on a single night in the high school auditorium at Stockton, Cal., charging $1 top.

The attraction was in on a 70-30 sharing basis with the house share of $39.60 barely covering newspaper advertising alone.

Mrs. Paddleford's New Trial

San Francisco, March 20.

Mrs. Genevieve Paddleford, former wife of the late Ben Teal, stage producer, has been granted a new trial on charge of defrauding a Carmel storekeeper. A sentence of one to 10 years at San Quentin was imposed on Mrs. Paddleford following conviction. The state district court of appeals reversed the conviction.

LAMBS' CLUB BAR CREATES DISSENSION

Members Rail Against Its Removal—Demanding Explanation and Removal Be Voted

Removal of the bar at the Lambs' Club by act of board two weeks ago has caused considerable dissension among the members. A majority has failed to ratify the board's action and demand the matter be sent to a vote.

The main peeve is that closing was done without notification or explanation. A petition is being circulated among the Lambs' membership for either the reopening of the bar or adequate explanation. A more clubby atmosphere was created by the bar, the members say, even though only waters were sold from it.

The board's failure to explain its action is hinted having been prompted through a tip that a Prohibition official hostile toward the club for having been disqualified for membership on two successive occasions had planned to swoop down upon the bar under the recent ruling that dispensing mixing waters and ice cubes as ingredients for hard stuff made the dispenser liable under the Volstead act.

Despite that report, many members are determined upon a showdown on the situation.

Guest-Star Plan For Yid Shows

Max Gabel, as Czar of the Jewish show business, is fostering a move to rotate the outstanding stars of the Yiddish theatre in the metropolitan playhouses as a means to resuscitate the failing Yiddish theatre.

With the permanent stars and stock companies not appealing to their respective neighborhoods and the general standard of production not inviting travel from outlying locales, the guest-star scheme is expected to revive interest in the native theatre with the Jewish-speaking population.

Cohan-Lardner Play

"Hurry Kane," baseball comedy by Ring Lardner, is next on George M. Cohan's production list. It is a dramatization of Lardner's novelette "You know Me, Al" with Lardner and Cohen collaborating on the dramatization. It goes into rehearsal next week.

Trenton's Musical Stock

Trenton, Trenton, N. J., playing dramatic stock, changed to musical stock this week. The first production is "Little Nelly Kelly."

Cast includes Patti Harrold, Rex Carter, Hal Munns, Guy Standing, Jr., Nellie Paley, Helen Namur, Billy Kelsey, George Shields, Lucile Reece.

Adrian Perrin is director and D. F. Stevenson manager.

Guild's Final Sub Play

The sixth and final subscription production of Theatre Guild goes into rehearsal within a few weeks. The play is "Playing with Love," with Richard Bennett in the lead role. Robert Milton will direct.

It was written by Sil-Vara, Viennese journalist. The opening will be early in May.

Gleason's Play for Son

James Gleason has written a new play called "Puffy." He may produce it in the spring with his son Russell Gleason, now at the U of California, in the lead.

BERKELL REASSEMBLING

Davenport, Ia., March 20.

Charles Berkell, manager of the stock company at the Grand here for three seasons but laying off last year, is reassembling his troupe. Opening is set for April 8 at the Grand for a three weeks' tryout before going into the English opera house, Indianapolis, for his customary summer run.

Edith Elliott and Milton Byron will play leads.

SHUBERTS—ADVERTISING

(Continued from page 57)

erators they loom large. Percy, not being a real estate expert, bore his exile with fortitude and was asked back early this season. He is still bland, urbane and unworried. They can bar him again, and the only change it will make in his life is that he'll have a few more evenings to spend in his pleasant home.

This year the Shuberts threatened to bar another good critic. This fellow was just as indifferent as Percy Hammond. He wasn't barred.

Shuberts Control 20

Actually, the Shuberts control some 20 theatres, either by ownership or lease. The houses that they book do not enter into the discussion.

The attraction always pays the great share of the advertising bill and the Shubert attractions are never numerous, seldom more than seven in town at a time. At the moment, of the seven Shubert shows on Broadway, but two are getting real money, "My Maryland" (actually a disappointment) and "The Silent House." The others, "And So to Bed," "Taming of the Shrew" and "Sunny Days" (flop musical), are but moderate money shows, while "Lovely Lady" has been an in-betweener.

What the Shuberts are trying to do now is to control legit theatrical advertising through virtue of the $250 weekly which the house contributes to the week's advertising bill. There is nothing new in that—Shubert houses aren't the only ones which share on advertising. In the Shubert houses $50 weekly of the $200 or $250 is deducted for an ad in the Shubert house organ, an entirely useless medium but forced on the show.

If the week's ad bill is $1,400, as it often is, the show pays the great percentage. It is not the theatre but the show which really foots the bill, an important fact which blasts the whole Shubert contention.

Aside from their two or three musicals a year, they furnish little steady advertising fee to the papers, as their dramatics have for years been in the habit of coming to town and sticking around but a few weeks.

Impressing Papers

The conclusion may be drawn that the Shuberts are using the sums paid by other producers playing in their houses for advertising to impress the papers, the wrongful assumption being that the Shuberts are responsible for the expenditure of this money and that they control it.

The Shuberts now control about 23 theatres in a town where there are 70 odd houses. That means about 25 per cent. Even if responsible for the expenditure of the advertising appropriations—which they are not, for each producer pays his own ad bills—they would be in a minority against the rest of Broadway's theatres and producers.

As it now stands, they may produce in a season very few shows, compared to the 250 to 275 new shows in total. They accordingly figure unimportantly, actually, although more important through a road route. Because they have real estate holdings, they try to figure importantly as controlling the shows.

In ratio to the producers who produce hits that run from eight months to a year or more or who keep their theatres constantly filled, the Shuberts rank still more unimportantly, for their houses operate in fits and starts—a number of them this season have been dark and there's no advertising money when a house is closed.

Booking Only

The Shuberts do book a great many shows and they are attempting to use the prestige of the shows which they book to force their own personal ends.

Booking shows on the road is a business transaction, without relationship to publicity or advertising.

Another reason why the Shuberts want to control the newspapers is evidenced occasionally when the report on their quoted stock is issued, but there's another reason, too, which some of the far-seeing boys may know about.

Comparisons

In comparison with some of the fancy advertisers, Ziegfeld, for instance, the Shuberts don't compare. Where Zieggy thinks nothing of 200 lines Monday morning after Monday morning, and where he runs big Sunday space, the Shuberts run the minimum space Sundays on their own shows and generally follow that procedure.

For instance, Ziegfeld is spending from $2,000 to $2,500 weekly on each of his shows and as he will have four major musical attractions on Broadway, he will be spending a whole lot more than any producer or firm of producers and is spending more right now.

In comparison to most of the other producers in New York, the Shuberts advertise less than any of them.

When another producer is in a Shubert house, their influence means nothing except that "Variety," "Morning Telegraph" and a few others can't have the ad. Otherwise the Shuberts share on a certain amount of advertising (the house share) just as any other manager does. They do not regulate the advertising of the producers who are in their theatres, except in the instances named.

And then, if a producer in a Shubert house wants to lower the prestige and standards of that house by taking an ad in Variety or some other banned, hideous, and unwelcome sheet, the poor fellow has to pay for it by himself and the Shuberts have to stand the ignominy of seeing the name of one of their theatres in some awful, awful paper.

The Facts

This article has stated that their advertising liberality and power was a myth. Now for a comparative proof:

Sunday, Nov. 11, in the "Herald-Tribune," the ads went something like this:

Richard Herndon, for the opening of "Creoles," had an ad 50 lines deep on two columns.

The Shuberts, for the opening of "My Maryland," their ace of the year, had one 45 lines deep on two columns.

More important than that was the routine ad stuff:

Advertising "The Circus Princess" the Shuberts had 35 lines, one column.

Advertising "A Night in Spain" they had 35 lines, one column.

These were their only shows in town, two shows out of some 50-odd at that time.

Some other shows that same Sunday used the following ads:

"Women Go On Forever," 50 lines on 2 columns.

"Good News," 35 lines on 2 columns.

"Burlesque" had 20 lines on 2 columns.

The Ziegfeld ad that day, a small ad for Ziegy, was 45 lines on 2 columns.

"Allez Oop" had 35 lines on 2 columns.

And so on.

More!

On the day after "My Maryland" opened the ad in "The Times" (Sept. 13, 1927) was 35 lines on 2 columns.

On the same page was an ad on "Broadway." It was 150 lines deep, spread across 4 columns.

The day after opening ad on "The Baby Cyclone" was 50 lines on 2 columns.

On the same day an actor at liberty, Ian McLaren, had an ad, larger by 4 lines than the Shubert ad on "A Night in Spain."

On the same day the ad on the Shubert show, "Such Is Life," in the "Times" was six lines deep. The smallest ad on the page! Even the one for "The Ladder" was bigger.

In the "Times," Wednesday, Sept. 14, was a "huge" ad on "My Maryland." It reprinted some of the notices (good ones) and was 75 lines deep on 2 columns. The same ad was not in the "Herald-Tribune," where 35 lines deep, one column, sufficed, while the "World" didn't even draw that much, getting one for 16 lines.

The "World" had given the show a bad notice; so had the "Tribune."

A comparative line-up of the ads for Monday, Sept. 19;

In the "World" was a 14-line ad on "Creoles"; one for 22 lines on "The Manhatters"; one for 50 lines on "The Spider"; one for 14 lines on "Revelry"; ditto on "Baby Cyclone."

Of the three shows which the Shuberts had in town at this time the total ad space taken that day, 30 lines, was split this way: 11 for "The Circus Princess"; 11 for "My Maryland," and 8 for "A Night in Spain."

In the "Times" the same morning were small, routine ads on "The Circus Princess" and "A Night in Spain." But it was apparent that "My Maryland," a business disappointment, was being boosted, for there was a 45-line ad on 2 columns for that show, an ad which carried the boosting by a motion picture executive.

Preference for "Times"

Thus, when the time came to really boost a show, it was boosted in the "Times." The other papers weren't given this big copy. Proving that when the Shuberts have to use large space they pick the paper. Proving, also, that "you be nice to us and we'll give you big copy," with the Shuberts is just a gag.

The "Herald-Tribune" of Sept. 21 reveals the Shubert ads running at the usual minimum. Thus, "My Maryland" had 10 lines. Ditto "The Circus Princess" and "A Night in Spain."

On that day, except for a large ad on "Four Walls," which had opened the night before, and a fairly large one on "Enchanted Isle," a favorite flop, the ads of other producers were also running at a minimum.

Their minimum, however, wasn't down to 10 lines. It was something like this:

"Manhatters," 12 lines.
"Trial of Mary Dugan," 18 lines.
"Peggy Ann," 12 lines.
"Revelry," 14 lines.
"Abie's Irish Rose," 14 lines.
"Baby Cyclone," 14 lines.

There were many other shows down to the 10-line minimum, but they were established successes, too. The Provincetown Playhouse, which has never known the embarrassment of riches, was advertising "In Abraham's Bosom" with the same space allotment given "The Circus Princess." Imagine a tiny show in a theatre that, if it ever did $3,000 on the week would yell for joy, taking same ad space as a huge Winter Garden show doing about $25,000 or $30,000 weekly, and capable, if it sold out, of doing $45,000.

Most Economical

The "Herald-Tribune" for Sunday, Oct. 2, gives an illustration of the fact that, proportionately, the Shuberts are the most conservative and economical advertisers in New York.

On this Sunday there was a 10-line ad on "My Maryland."

A 25-line ad on 2 columns announced the last week of "The Circus Princess."

A 50-line single ad was used to herald the removal of "A Night in Spain" to the Winter Garden.

For "Murray Hill," just produced, was a 35-line ad.

But there was other money spent that Sunday to let people know that shows were in town.

"Creoles" used 100 lines by itself.

The total for four Shubert shows was 145 lines.

"The Trial of Mary Dugan" used 88 lines.

"Manhattan Mary," 120 lines.

"Follies" and "Rio Rita," combined, 168 lines.

In other words, these two shows used 23 more lines than were used to advertise four shows for the Shuberts. In ratio to Zieggy's lavish advertising, the Shuberts would have used 336 lines. They didn't though, just 145.

It has been related that after "My Maryland" opened the "big" Shubert ad in the "Times," an ad of a size which they seldom take for a single show, was 70 lines.

The ad taken to reproduce a notice or so on another of their shows, the flop, "Murray Hill," ran 40 lines on one column. That was in the "Tribune" Oct. 1.

Compare their space to advertise a new show with that taken by Arch Selwyn to advertise "The Garden of Eden," also a drama, into which classification "Murray Hill" fell.

Selwyn's ad on this show ran all around Sept. 30. It was 50 lines on 2 columns—100 lines.

The ads used Sept. 28 to reprint some notices ran like this—the "Times," Sept. 28:

"The Shannons of Broadway," 50 on 2 columns, 100 lines.

"Manhattan Mary," 112 lines (56 on 2 columns).

"Speakeasy," 50 lines on 2 columns, 100 lines.

On this same day "The Letter" had a 90-line ad (30 on 3 columns) to give notice of its first matinee.

It may be added that the ads on "The Shannons," "Speakeasy" and "Manhattan Mary" were carried in the "Times," "Tribune" and "World"—the three papers from which this compilation has been made.

To go back to the routine ads again, one goes through the "Times" of Sept. 29 to notice that "My Maryland" (not doing so well) has a 28-line ad; that "The Circus Princess" is using 12 lines and that "A Night in Spain" 10 lines. "Murray Hill," scheduled to open that night, 18 lines.

Walter Hampden, running an art theatre uptown, wasn't scheduled to open for three days, but had been continuously running an ad of 40 lines. This continued for about a week before the opening.

On the same day was a 64-line ad on "The Trial of Mary Dugan"; George M. Cohan, who never tried to control a criticism in his life, was using 50 lines; "Black Velvet," the same; "Manhattan Mary" was carrying 18 lines; "Baby Cyclone," 14 lines, and so on.

This could continue indefinitely, but the result would always be the same.

It should be said for the Shubert boys that when their first hit dramatic, "The Silent House," opened recently, they splurged on advertising the play's notices, which were good. This was the first real ad splurge they had made in years. It used about 75 lines double in several papers. Some advertising was also taken to plug the in-between "Lovely Lady," but this was mostly apportioned to the tabs, as it was figured that show appealed to their type of reader, not being a class opera.

This instance simply means that for once the Shuberts did what most other producers do in plugging a show.

Shows in Rehearsal

"Here's Howe" (Aarons & Freeley).
"Present Arms" (Lew Fields).
"Diamond Lil'" (Jack Linder).
"March Hares" (Charles Wagner).
"Hurry, Kane" (George M. Cohan).
"Babes in the Wood" (Charles Wagner).
"A Lady for a Night" (Chamberlain Brown).
"Jungle Fever" (Janis Productions).
"Alabaster" (Empire Producing Company).
"Kidding Kidders" (Hellmas Productions).

"Veils" Washed Up, Ran Out of Coin

"Veils" folded up after a week's run at the Forrest, New York, when A. A. Snyder, producer was unable to corral the necessary financial pulmotor.

The show at the Forrest failed to gross sufficiently to pay salaries for last week. They were paid from the remaining amount at Equity and with Snyder notified that unless an amount covering the current week's salary was posted at Equity by 3 p. m. Monday the cast would be instructed not to give a performance.

Clarence Jacobson, company manager, pressed into service at the 11th hour before the show shipped out to Worcester, also holds a claim for two weeks' salary and moneys advanced.

"Girls Wanted" Dies in Stock

St. Louis, March 20.

One of the quickest flip-flops done by a Shubert show in the history of St. Louis was the presentation this week by the National Players' stock company at the Empress of "Two Girls Wanted" at a $1 top, two weeks after the same comedy had played at the Shubert-Rialto, just around the corner from the Empress, at $2 top. The play died standing up at the Shubert-Rialto.

Morosco, L. A., Receivers

Los Angeles, March 20.

Gerhold Davis, who several months ago took over the interests of the Morosco Holding Company in the Morosco theatre, has pulled out of the deal with the house reverting to the original operators.

The latter organization being defunct, the theatre is in the hands of receivers with Henry F. Schroeder continuing as manager and the policy of the house remains the same. Davis also had the lease of the Mayan, which Sam Salvin is now operating.

PERCENTAGE ACTORS IN HOUSE SEATING 90

Refuse to Appear When Gross Isn't Large Enough—Fred Conklin Alleges Assault

Frederick Conklin, legit actor, obtained a summons this week for L. R. Franklin," for alleged attempted assault.

According to Conklin's complaint, he was engaged two weeks ago by Franklin to appear in "Still Water" at the Mayfair Art theatre, 45 Grove street, Greenwich Village, under a salary stipulation of $25 weekly guarantee and percentage of the gross. Conklin claims to have appeared for 10 days without compensation. After threatening not to go on for the performance last Tuesday night, he was given $10 on account. When the remainder of the money due was not forthcoming the next night Conklin refused to give a performance and was threatened by Franklin, according to his complaint.

The Mayfair Art theatre is the latest of the subscription bandbox theatres to bob up in the Village. It is in the basement of the Grove street address and has a seating capacity of 90.

"Still Water" has been running at the downtown house for two weeks. It has had numerous cast changes since opening with many of the gambling actors unwilling to go through when the intake was insufficient to pay the minimum guarantee.

Coming under the classification of a Little Theatre group the production escapes Equity supervision.

FUTURE PLAYS

Samuel Ruskin Golding's new play, "Divorce A la Carte," receiving the personal direction of the author but produced by Drama Associates, Inc., has a week or so of out-of-town performances set prior to its Broadway premiere. Cast comprises Hale Hamilton, Regina Wallace, George Drury Hart, Diantha Patterson, Geoffrey Harwood, Alfred Cross, Charles D. Pitt, Kathleen Lowry and Sheelagh Hayes.

The proposed Easter revival of "The Fall Guy" by James Gleason and George Abbott to have played special mats Easter week has been called off. Gleason is pretty busy with other show propositions, one being the helping of Irving Berlin in writing the new Al Jolson show. The other is "The Shannons of Broadway," which is in a splendid way of sticking at the Beck theatre until summer.

"Serena Blandish," a play from the S. N. Behrman novel, slated for a spring production, has been deferred until the fall season. William Harris, Jr., may do it alone.

Right after Easter William E. Friedlander will start casting and rehearsing the new Len D. Hollister show, "Doctor! Doctor!"

"Black Belt," the colored play Crosby Gaige and Alfred Lewis intend to do in cosponsorship, will not be launched until next season.

Lewis leaving for London to stage "The Spider" caused its postponement.

Although George M. Cohan has bought a new play, "By Request" from J. C. and Elliott Nugent, he will not produce it at this time, owing to his other show activities. "By Request" will be one of the first of the new Cohan productions in the fall.

"Romance, Inc., is by Crane Wilbur, now a principal in "Rope" at the Biltmore. He sold to Crosby Gaige, who will produce it in conjunction with Horace Liveright.

Herman Ganvoort, inactive since last season, will resume production with "Bottled in Bond," farce by Ann Collins and Alice Timoney. It goes into rehearsal in two weeks.

George Abbott will stage "Gentlemen of the Press," the newspaper comedy by Ward Morehouse, which Jackson and Krafts will produce next month. The piece is now in process of casting.

"Kidding Kidders" is in rehearsal with Hellmas Productions, Inc., new producing group, behind. Cast includes Gladys Lloyd, Estelle James, Ruth Thomas, Nell Pratt, Edwin Walter, Tom McElhany, Lida Kane.

"The Brakes," recently tried out in Cleveland stock, has been secured by Richard Herndon, who will place the show in rehearsal shortly. It was written by J. C. and Elliott Nugent. The elder Nugent will head the cast.

SURPRISE VOTE FOR EQUITY'S COAST BRANCH COMMITTEE

Nagel and Cooley in First 10 Elected—Conway Tearle Way Behind—Several Nominees Failed of Election for Various Reasons

Los Angeles, March 20.

Results of voting for the election of 45 members of the newly created advisory committee for the coast branch of Actors' Equity Association showed a number of surprises in the balloting.

Chief among these was the number of votes cast for Conrad Nagel and Hallam Cooley, leading members of the former executive committee which was dissolved by Equity Council following negotiations of a standard contract through the Academy of Motion Picture Arts and Sciences. Nagel and Cooley, who also acted for the Academy as actor-members of the committee which drafted the standard contract, were among the top ten in votes polled. Of the 23 candidates nominated who failed to be elected, prominent "names" included Conway Tearle, Fred Niblo, Marion Davies, Richard Carle, Dolores del Rio and Lois Wilson.

Although Conway Tearle has been attacking the producers for the past year because they will not hire him at the salary he believes he is worth, he received but a few scattered votes. Fred Niblo was passed up on account of his close relations with producers as a director. A heavy campaign failed to put Dolores del Rio across and it was felt in some quarters she had not been in the business long enough to be placed on the committee.

18 Re-elected

Of the 45 elected, 18 were members of the former executive committee voted out of existence last January by the Council, after the local committee had earned the displeasure of the eastern officials by not demanding Equity's active participation in drafting the actors' standard contract. No objection will be raised by the Council to the former members being on the new committee.

Members of the advisory committee elected include Richard Barthelmess, Wallace Beery, Gladys Brockwell, Cyril Chadwick, Harvey Clark, Hallam Cooley, Herbert Courthall, Donald Crisp, Sam de Grasse, Reginald Denny, Richard Dix, Louise Dresser, Rockliffe Fellowes, Alec B. Francis, Robert Frazer, Pauline Frederick, Claude Gillingwater, Lawrence Grant, Robert Haines, Creighton Hale, Sam Hardy, Raymond Hatton, Jean Hersholt, De Witt Jennings, Rod La Rocque, Mitchell Lewis, Ralph Lewis, Marc McDermott, Tully Marshall, William Mong, Antonio Moreno, Conrad Nagel, Paul Nicholson, Robert O'Connor, Ed Piel, Anders Randolf, Frank Reicher, Al Roscoe, Russell Simpson, Ned Sparks, William Tooke, Mabel van Buren, Will Walling, Henry Walthall, H. B. Warner, Tom Wilson, Louis Wolheim.

Gilmore Disappeared at First Night's Performance

Los Angeles, March 20.

Douglas Gilmore, chosen for the juvenile lead in "Interference," at the Hollywood Playhouse, had the management somewhat fussed up one night shortly after the opening when he walked out of the stage door and disappeared after the end of the first act.

Efforts to find him when the curtain for the second act went up were futile. It was necessary for the other players to cover up the missing actor's role, as he had no understudy. This was done for several days until Raymond Lawrence could get up in the part. Gilmore is also a screen actor and was recently on the M-G-M payroll.

Lawrence was succeeded in a minor part he was playing by Bruce Payne.

"Barker" Closes

Evansville, Ind., March 20.

"The Barker" closed its season here.

At the final performance Richard Bennett, its star, made an address to the company from the stage before the audience had departed.

Shuberts Turn Theatre Back to W. R. Hearst

The Cosmopolitan, at Columbus Circle, has reverted back to W. R. Hearst. It was operated under lease by the Shuberts for the past year or two. The lease expired Saturday, and the Shuberts decided not to renew. That the managers have a number of dark houses on their hands and that the Century, near the Cosmo, is a booking problem, probably entered into matter.

Hearst has considerable holdings at the Circle, the theatre being but one parcel. It was remodeled several years ago and used for picture exploitations, principally Cosmopolitan picture products. Flo Ziegfeld took it over and staged "Louie the 14th" there.

The house during the Shubert regime has been frequently dark. Lately stock was tried, with the Shuberts reported the real backers of the project.

Although the trend in theatre building has been northward on Broadway toward the Circle, the Cosmopolitan is handicapped at present by subway excavations.

DeAngeles' Show Not Paid

Chicago, March 20.

"Savages Under the Skin," produced by Phil de Angeles, of New York, closed at the Minturn-Central after Sunday night's performance, with one week's salary owed the company.

The Sunday performance was given on an equity basis, the company dividing its share of the receipts. When it became apparent that efforts to reach de Angeles in New York and get a bond guarantee were futile, the cast disbanded.

"Savages" was here two weeks, playing the second without salary. De Angeles, besides this, has two "Kongo" companies and one "Night Hawk" on the road.

Nat Ayer and Itow Go Into Bankruptcy

Nat D. Ayer, composer, 65 West 55th street, and Michio Itow, Japanese dance producer, 211 East 57th street, both of New York, have gone bankrupt with voluntary petitions.

Ayer's debts total $11,808, chiefly contracted in London, including $2,600 to Turner, Lord & Co., and $3,057 to Agnes Foster Wright. Ayer is a British composer, well known on both sides.

Itow's liabilities total $5,554; no assets.

Author Sues "Telegraph"

Suit was filed against the N. Y. "Morning Telegraph" last week by A. J. Rubien on behalf of E. J. Reilly, author and playwright, whose prize play, which was to have been produced on winning a contest conducted by the "Telegraph" two years ago, has not been shown on Broadway since the time of the contest.

Reilly is suing for specific production of his play and the prize money of $1,000, which, he alleges, he has not received.

David Belasco headed a prominent list of stage celebrities appointed by the "Telegraph" to pass judgment on the plays submitted. The prize play was called "The Claim."

ROLE FOR DAUGHTER

Danbury, Conn., March 20.

William Hodge is planning to give his daughter, Martha, a part in "Straight Through the Door."

Miss Hodge, who has never been on the stage, is now at the family home, Greenwich, studying her role.

CLARA LOUISE BLOHM'S DEBUT

Clara Louise Blohm, soprano, made her debut at Wallace Hall, Newark, N. J., in a song recital last week.

Howard Lee Koch, violinist, was the assisting artist, with Fay Foster accompanying.

7 SHOWS OUT

Five of Broadway's diminishing attractions suddenly joined the list of closings last week and at least two more will close this Saturday.

"Napoleon," presented by James C. Elliott, was taken off at the Empire Saturday. It played a week and a half.

NAPOLEON
Opened March 8. Littell ("Post") socked it hard, saying: "Pompous, inanimate, dreary bellowing, knock-kneed and pretentious resurrection of a departed hero." Others only little less severe. Anderson ("Journal") only critic seeing any merit.

"Rope," presented by the same manager, stopped at the Biltmore Saturday after playing four weeks. It started at a $6,000 pace, then slipped under $5,000.

ROPE
Opened Feb. 22. Generally praised. Gabriel ("Sun") found it: "Often tremendously exciting play." Atkinson ("Times") voted "stirring melodrama." Variety: "May get from 10 to 15 weeks."

"Veils," independently offered at the Forrest, stopped Saturday, too, after playing five days, during which time it grossed but $1,200.

VEILS
Opened March 13. Nobody important went.

"Escape," presented by Winthrop Ames at the Booth, will leave for the road after this week. It is in its 22d week. The English piece got off to a likely start, playing to capacity for a time and grossing $15,000 and over. It has been easing off steadily and lately dropped under $7,000.

"Artists and Models," Shubert revue, leaves the Winter Garden, where it is in its 19th week. For a time the show drew well but not capacity.

ARTISTS AND MODELS
Opened Nov. 15. Gabriel ("Sun") said: "Funny and lavish." Woollcott ("World") wrote: "Better looking and funnier than the old ones." Variety (Abel) said: "Will create no stampede to the agencies, but will get its quota of trade."

"The Cherry Orchard," offered at special matinees at the Bijou, was taken off Friday. The Russian play done in English provided distinctly divided opinion.

"The Taming of the Shrew" will close at the Garrick. "Marriage on Approval" stopped at Wallack's, but is due to resume at the Totten.

3 OF ELLIOTT'S OFF

Three of four plays in James W. Elliott's production schedule were taken off Saturday. "Rope" closed at the Biltmore, "Wolves" stopped in Atlantic City after being out two weeks and "Napoleon" exited at the Empire, playing a week and a half. The latter show tried co-operative continuance last week, the takings being about $3,000 and the actors getting nothing.

After the final curtain Saturday, Lionel Atwill, starred, made a speech, taking a fling at the critics for their treatment of "Napoleon."

Elliott is reported ill with sciatica in Buffalo. "The Scarlet Fox," his fourth recent try, opened at Hartford, Monday, and is due into the Masque next week.

"High Low" Stops

"High Low," the new Murray Phillips show that crept close to Broadway by opening at the City, New York, last week, is not to reach Broadway as intended. Phillips is closing it Saturday night (March 24).

Under a shift of production heads, the show rewritten and recast may be brought in early next season for New York.

Heading the show was Juliette, impersonator, from vaude, and a Paul Specht band.

The show was unable to do much biz at the City.

OWEN DAVIS COMING BACK

Los Angeles, March 20.

Owen Davis, author and playwright, is returning to New York, after delivering an original screen story to Paramount under his contract with that company.

EDNA LEEDOM MUST PLEAD

Charges by Shubert Are Pending With Equity Over "Lovely Lady"

The case of Edna Leedom vs. Shuberts, who charged her with walking out on "Lovely Lady," is still pending at Equity. When Miss Leedom has recovered she will be required to appear before Equity's council and counteract the charges.

The Shuberts contend that Miss Leedom left her dressing room just before a matinee at the Harris, New York, following a dispute caused by her insistence that a cast change be made and a dismissed wardrobe woman be reinstated. Miss Leedom claims to have been taken ill, and on the following Monday was removed to the Park West hospital, where she was operated on for appendicitis.

While the Shuberts claim the illness was subsequent to the incident in the theatre, Miss Leedom declared she had been suffering for some time and several sleepless nights had resulted in a state of extreme excitement.

COPYRIGHT BILL IS UNFAMILIAR TO LEGITS

A meeting of Broadway legit managers was called Monday to consider action against a bill pending in Congress known as the divisable copyright act. It appears that several producers believe the proposed law would encroach on their rights, particularly as applied to the sale of produced plays for pictures.

It is stated that the managerial fears are groundless and that the bill has been stamped as acceptable by publishers and authors, who say it would merely recognize trade practice. An author may sell the serial or book rights to a novel yet retain the picture or play rights, which is done right along. In other words, authors may sell any particular right to his work, the same as a landlord can rent a room or all the rooms in his house.

Picture producers are said to view the new bill favorably, since it establishes a clear title to whatever rights are offered.

Edgar Mason Ordered To Pay Mgr. $200

Edgar Mason was ordered to pay Charles E. Blaney $200, equivalent to two weeks' salary, as the result of an arbitration over Mason's walking out of "Fog" early this season. Mason appeared in the play last season and was re-engaged by Blaney. After rehearsing three days he took another engagement.

Blaney contended the actor was not so privileged since he had been re-engaged and that the usual seven day probationary period did not apply, either for actor or manager.

The arbitrators so held.

Treasurers Make $12,000

The annual benefit performance of the Treasurers' Club of America at the Hudson last Sunday was the most successful event the club has ever staged. With the box-office takings about $3,000 and the program holding $12,575 in advertising, the net profit was estimated at $12,000.

The club has increased the death benefit to $1,000 from $750, and the sick benefit has been made $25 weekly. The Treasurers' Club has 200 members, plus 30 who have been given life memberships.

Izetta Jewel with Air Co.

Schenectady, N. Y., March 20.

WGY Radio Players, first organization to broadcast drama, have Izetta Jewel. Miss Jewel is now the wife of Prof. Hugh Grant Miller of the faculty of Union College here. Her former husband, a wealthy West Virginian interested in politics, died, and she followed in his steps, running for United States senator.

Whitbeck's "Pet" Breaks

San Francisco, March 20.

The Frank Whitbecks are bereaved over the accidental death of their pet puppy "Tut," run over by an auto Sunday.

Having recently been obliged to give up their two pet ducks, "Abigail" and "Deuteronomy," through protests from neighbors, the Whitbecks have tabooed all pets from now on.

EQUITY MEMBERS FAIL TO RATIFY AS ASKED

Monday's Meeting Tabled for Another Session—Many Questions Asked

A deadlock on the alien actor question and possible licensing of casting agencies by Equity were the high lights of the special meeting of Equity held Monday afternoon at the Hotel Astor, New York. Frank Gillmore, executive secretary of Equity, presided in absence of John Emerson, president, abroad.

The main purpose of the meeting was to elect a nominating committee empowered to nominate officers to be elected for the ensuing year at the annual Equity meeting in May. The nominating committee elected includes Mary Nash, Dodson Mitchell, William Courtleigh, William Courtenay, Clarke Silvernail and Julia Marlowe.

Following the election of the nominators a cablegram from Emerson was read which in substance asked the membership to ratify the council's recommendations on the alien actor question.

Before the reading of the report got under way there was a barrage of questions from the floor that continued throughout with the result that the situation and proposed remedy for it were tabled until another meeting, after it was evident that the majority of the 1,200 members had no idea of ratifying the council's recommendations until the matter had been thoroughly threshed out.

Without ratification it may be necessary to put the matter to a membership vote at a subsequent meeting or make it an issue of the general meeting in May.

Silvernail took the floor to suggest that the matter of exclusion of alien actors should be taken up first with immigration and labor officials by Equity, and if unable to provide a solution there, Equity should then resort to its own means of adjusting the matter. Silvernail also recounted his embarrassing experiences with the London labor department when appearing in a production abroad several years ago. After Silvernail's recommendations had been heard, it was decided to hold the proposed plan in abeyance since it was incomplete and Equity did not wish to expose its hand until final recommendations had been drafted and again offered in entirety.

On Casting Agents

Equity's stand on the casting agent situation was also precipitated by requests from the floor by several members as to what Equity was going to do about the 10 and 20 percenters. The chair announced that it had a fairly adequate report from a special investigating committee appointed by the council that would recommend the licensing of casting agents by Equity, and with Equity members prohibited from doing business with outlaw agents under penalty of suspension.

The licensing idea was ratified by those in attendance, but this matter may also go to a vote at the annual meeting, since the licensing idea will not be employed until next season.

Although none of the drafted plans of the Equity investigators' recommendations had been gone into, it has been an open secret for some time that Equity's regulation of the casters will be governed by the employment agency law under which licensed casting agencies are governed and which permits a charge of five per cent. of the weekly salary for ten weeks, in contrast to the present arrangement employed by most casting agencies, which charge ten per cent. or more for the duration of the engagement and collect weekly, even if the engagement lasts for several years.

Equity's licensing angle will not affect bonafide representatives offering contracts guaranteeing a minimum amount of weeks' employment a season and who are liable to reimbursement when unable to place the contracted player for the guaranteed work.

Few of the present casters working under the "Artists' Representative" subterfuge are licensed, since licensing would subject them to state regulation and the legal five per cent. fee for ten weeks.

Helen Ford on Vacation

Helen Ford sailed on the "Conte Rossi" Saturday for Europe to vacation.

SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top price of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

"A Connecticut Yankee," Vanderbilt (21st week) (M-882-$5.50). Slump believed to have reached bottom last week when grosses again declined; better trade hoped for now; "Yankee," like other musical winners, stood up well; got about $22,000.

"A Free Soul," Klaw (11th week) (C-830-$3.30). Eased off with field and went to around $6,500, lowest figure since opening; expected to go through spring, however.

"And So to Bed," Bijou (21st week) (C-605-$3.30). Making money, although a moderate gross getter; "Cherry Orchard" special matinee off; "Bed" rated around $7,000.

"Artists and Models," Winter Garden (19th week) (R-1,492-$5.50). Final week; goes on tour; recent pace rated around $22,000 or bit more; "Greenwich Village Follies" maybe soon; house dark.

"Burlesque," Plymouth (30th week) (CD-1,041-$3.85). Away ahead, although affected during slump; last week approximated $15,000.

"Cock Robin," 48th Street (11th week) (D-960-$3.30). Although announced to close last Saturday sticking and will move to Booth next Monday; around $6,000. "Beggars Opera" follows.

"Coquette," Maxine Elliott's (20th week) (D-942-$3.85). Gross dipped bit with last week's takings claimed over $17,000; agency demand reported off.

"Dracula," Fulton (25th week) (D-914-$3.30). In cut rates last week and should go through spring; pace slowed to $10,000, but still profitable both ways.

"Escape," Booth (22d week) (D-704-$3.30). Final week; drew very well for time, but eased off in last two months with last week around $6,000; "Cock Robin" moves over from 48th Street.

"Excess Baggage," Ritz (13th week) (C-945-$3.30). Business somewhat better last week, with takings claimed nearly $11,000; in Chicago and Los Angeles also.

"Five o'Clock Girl," 44th St. (12th week) (M-1,490-$5.50). Hard hit during slump for a month; slightly better last week, around $24,000.

"Funny Face," Alvin (18th week) (M-1,400-$5.50). Off, too, but not as much as some other musicals; business improved bit last week, when count over $32,000.

"Good News," Chanin's 46th St. (29th week) (M-1,413-$5.50). Less affected than other run musicals; clinch to hold through summer; business rated over $38,000 last week.

"Her Unborn Child," Eltinge (3d week) (D-892-$3.30). Playing 10 performances, matinee trade much better than evenings; gross nearly $7,000 last week.

"Interference," Lyceum (23d week) (D-957-$4.40). Eased off steadily since removal from Empire; last week low gross mark, takings $7,000 or slightly less.

"Jimmie's Women," Frolic (26th week) (C-602-$3.30). Can make money around $5,000, approximate average weekly pace; continue as long as away from red.

"Keep Shufflin'," Daly's (4th week) (M-997-$3.30). Agency sales increasing, although there no outright buy; $13,000 last week; figures to improve and stick.

"Killers," 49th St. (2d week) (D-704-$3.30). Melodrama drew rather good break in dailies, but hardly agency show; went into cut rates after opening; estimated at $5,000; must improve.

"Lovely Lady," Sam H. Harris (13th week) (M-1,051-$5.50). Rated moderately successful, agency demand having slipped off; estimated pace of $18,000 weekly.

"Manhattan Mary," Apollo (26th week) (M-1,168-$5.50). Considerably off with most of earlier arrivals although drop not as much as some others; under $30,000 lately.

"Marco Millions," Guild (6th week) (C-914-$3.85). "Marco" current; "Doctor's Dilemma" played last week under alternating plan, grossing about $10,000.

"Marriage on Approval," Wallack's (CD-892-$3.30). Taken off Saturday after struggling along for three weeks; house dark; "Marriage" due to resume at Edyth Totten.

"My Maryland," Jolson's (29th week) (O-1,777-$5.50). Bear for two-for-one tickets and block ticket parties; attendance makes business seem bigger than it is; around $20,000.

"Napoleon," Empire (CD-957-$3.85). Taken off Saturday; played two weeks, takings hardly over $3,000 last week; house dark.

"Our Betters," Henry Miller (5th week) (C-946-$4.40). Maugham revival getting class draw and may go through spring; business last week not much under previous week; $17,000.

"Paris Bound," Music Box (13th week) (C-1,000-$3.85). Did as well or bit better last week, close to $18,000.

"Porgy," Republic (24th week) (C-869-$3.30). Booked for road soon; ought to attract attention there; colored cast drama has good box office record; went to nearly $12,000 last week.

"Rain or Shine," George M. Cohan (7th week) (M-1,111-$5.50). Several new musical stand-outs have gone through slump unaffected; this is one and consistent pace of $40,000 means capacity.

"Rio Rita," Majestic (60th week) M-1,776-$3.85). Moved here last week at reduced scale; better attendance expected but picked up late in week. Got $29,500; best figure in some time for this show.

"Rope," Biltmore (C-1,000-$3.30). Another sudden fatality last Saturday; went off after playing four weeks to light trade; under $5,000; picture rights said to have netted producer profit on show.

"Rosalie," New Amsterdam (11th week) (M-1,702-$6.60). Trade may be affected by "The Three Musketeers" spotted across street, but not yet; last week again $47,000.

"Sh! The Octopus," Royale (5th week) (C-1,117-$3.30). Will stick for another week or so; business light with last week's takings rated not over $5,000.

"Show Boat," Ziegfeld (13th week) (M-1,750-$5.50). Ziegfeld has four major musical attractions on Broadway, something no other manager has succeeded in doing; "Boat" leader of the group and Broadway; over $53,000.

"Strange Interlude," Golden (8th week) (D-900-$4.40). Advance sale strong and although subscription period off agencies not to get ticket allotments until next month; over $12,000 last week and this week around $16,000 anticipated.

"Sunny Days," Imperial (7th week) (M-1,446-$5.50). Going along to comparatively moderate business, considering scale and capacity; theatre parties helping some; estimated at $18,000.

"Take the Air," Waldorf (18th week) (M-1,111-$4.40). Not as much off as most others; at $19,000 last week pace said to be satisfactory in generally slow going.

"The Bachelor Father," Belasco (4th week) (C-1,000-$3.85). Strong agency demand indicates this show is in; capacity; over $20,500 last week.

"The Behavior of Mrs. Crane," Erlanger (1st week) (C-1,500-$3.30). Only two new shows came to Broadway this week; presented by Eugene W. Parsons; written by Harry Segall; opened Tuesday.

"The Command to Love," Longacre (27th week) (C-1,019-$4.40). Went into cut rates for first time last week; business around $10,000; may show little profit.

"The Furies," Shubert (3d week) (C-1,395-$3.30). Agencies figure to support this one for time; last week, first full week, approximate gross $14,000.

"The Golden Dawn," Hammerstein's (18th week) (O-1,265-$5.50). Trade here reported away off; held to good business first three months, but estimated under $20,000 now.

"The Great Necker," Ambassador 3d week) (D-1,067-$3.30). Appears well regarded, but apparently not by theatregoers; cut rated, with estimated pace $6,000 to $7,000.

"The Ladder," Belmont (76th week) (D-917). Before end of season another version expected; seats still given away gratis and stay indefinite.

"The Madcap," Casino (8th week) (M-1,477-$4.40). Liberally cut rated by two for ones; business profitable on that basis at about $16,000.

"The Mystery Man," Bayes (9th week) (D-860-$3.30). Claimed getting between $5,000 and $6,000 weekly; cut rated but profitable.

"The Queen's Husband," Playhouse (9th week) (C-879-$3.85). Holds to virtually same pace, weekly average around $8,500; little profit right along, but never exceptional.

"The Royal Family," Selwyn (13th week) (C-1,067-$3.85). Tops all non-musicals and expected to stick into or through summer; getting $22,500 and over lately.

"The Shannons of Broadway," Martin Beck (26th week) (C-1,198; $3.30). With six months' run, comedy being shown in west also, still making little money; around $8,000 claimed.

"The Silent House," Morosco (7th week) (D-893-$3.30). Not as strong as opening weeks, but making good profit, with estimated $16,000.

"The Three Musketeers," Lyric (2d week) (M-1,395-$6.60). Rated another musical smash; capacity here is nearly $45,000; in first seven performances about $40,000.

"The Trial of Mary Dugan," National (27th week) (D-1,164-$3.85). Still getting big money and outstanding melodrama of season; grosses close to $19,000 now.

"The Wrecker," Cort (4th week) (C-1,094-$3.30). Another week to go according to present plans; English mystery piece drawing very little; maybe $3,000.

"Veils," Forrest (D-1,015-$3.30). Closed Saturday, opened Tuesday, but reported in financial difficulty by Saturday; got $1,200.

"Whispering Friends," Hudson (5th week) (C-1,094-$3.30). Opened just when slump started to hit Broadway; between $9,000 and $10,000; profitable for short cast comedy.

Outside Times Sq.—Little—Special

"The Merry Wives of Windsor," Knickerbocker; book for three weeks.

"Henry V," Walter Hampden's; revival.

"12 Thousand," Garrick, first three days; "Taming of the Shrew," last half; latter due to stop this Saturday.

"The Schoolmaster," Provincetown Playhouse; opened Tuesday.

"Yours Truly," Century, repeat date (2d week).

Civic Repertory, 14th street; repertory.

American Laboratory, repertory.

"The Ivory Door," Charles Hopkins.

"Ten Nights in Barroom," Triangle.

FRISCO GROSSES

San Francisco, March 20.

They've got a hit and a flop on Geary street. Both are productions of Lillian Albertson (Mrs. Louis O. Macloon). "The Desert Song" arrived March 12 and clicked handsomely on opening week. High at $3.30, as against a $2.75 top in Los Angeles. The flop is "Burlesque," which goes to the storehouse after this week and will not be taken to Los Angeles.

Henry Duffy's "New Brooms" equaled the house run record of 13 weeks, held by "The Patsy," and clicked sufficiently to warrant at least two more weeks, and possibly three or four. Duffy's production, "The Shannons of Broadway," has caught on nicely at the President, and held strong during its third week, with the end by no means in sight. Columbia was dark, and is continuing so this week. Sis Goldtree and his partner are fixing up "Love a la Carte." Draw, however, is mild, though low overhead makes run continuance possible.

Estimates for Last Week

Curran—"The Desert Song." Came here heralded by its highly successful Los Angeles engagement and stepped out briskly. First six days garnered around the $21,000 mark, which considered big considering local conditions. It is tentatively in for from eight to eleven weeks.

Geary—"Burlesque." Never got to first base. Second week estimated at about $6,000. Closes next Saturday night and goes to the storehouse.

President—"Shannons of Broadway." This rollicking comedy is packing 'em in nightly. Third week satisfactory at $5,800.

Alcazar—"New Brooms." Entered its 14th week and still playing to profit. Last week off a few hundred. Close to $5,000.

Green Street—"Love a la Carte." Still drawing the curious and those who seek the bizarre. Building very slowly. Second week grossed around $1,500. Profitable.

Arliss Off in Wash.; $20,000 for 'Good News'

Washington, March 20.

Although a good week the advent of George Arliss in "The Merchant of Venice" was not the business getter his former vehicles have been at the Belasco. In fact, business ran to just about half of previous figures, or at an estimate of around $10,500.

"Good News," leaving doubt as to whether it was the original (which it wasn't) or not received favorable comment at the more often dark Poli's. It ran above $20,000.

"Tommy," at the National, did just about the same this Tyler piece has been doing elsewhere. Maybe $8,000.

"Killers" Held In

"Killers," expected to bow out last week, will stick at the 49th Street, New York, for at least another week. Additional security was posted at Equity Monday, covering the current week's salary for cast.

The company had been paid off last week by remaining security at Equity.

"Fox" Under New Title

"The Fox," under a new animal title, is still pending production under the direction of Warren Lawrence. Larry Wood and Sagar Midgely will be in the cast, and the show is slated to open April 23.

CHI GROSSES ABOVE 5-YEAR AVGE. JOLSON, $40,900; "BAGGAGE," $15,000

"Good News," $28,000, Includes Muddle on Specs Which May Affect Run—"Vanities" Out to $25,000—"Africana," $19,000—"Letter, $12,000

Chicago, March 20.

Despite the way shows are coming and going, proving quantity instead of quality, the general legit grosses for this period of Lent is far ahead of the average for the last five years. Super-normal grosses for three or four attractions has pulled up the town's average.

With the prospects of the limited two weeks' engagement of "Diplomacy" (Blackstone) added to the increased hit trade for "Excess Baggage" (Garrick), the general sales will get another push in the deadest portion of the local field, the non-musical lineup. It's been a musical season here with only two real outstanding flops, "Peggy-Ann" losing $20,000 in four weeks and "Oh, Kay" suffering approximately $12,000 in two weeks. All other musicals have grabbed real coin, in some instances drawing higher profits than on Broadway and elsewhere.

For 10 weeks "Constant Wife" paced the non-dramatic field at the Harris. This one has withered, but its closing gait of $14,000 will add much to the dramatic plays. The small operating expenses of some of the dramatic shows makes exaggerated some of the reported Chicago losses this season.

Jolson's appearance in "Night In Spain" has given the musicals added momentum. "Spain" was finished when Jolson stepped in. If not, "Good News" would have chased it out in the sales at the stands. Jolson, however, has brought back the show to capacity and his four weeks' visit will give "Spain" a new record on a seventeen week stay in this town. Inserting of Jolson has set the specs dizzy. They're getting whatever they ask for both Jolson and "Good News."

Situation with specs for "Good News" is still a muddle but the demand is so enormous it isn't showing any deadly effects as yet, but the betting is that the length of stay will be affected. Choice stands haven't got the tickets needed, with the street specs causing annoyance and the raps the handling of the tickets is creating. The fault with the street specs getting their full quota of tickets is that they leave a show flat after five or six weeks and then the stands refuse to handle the tickets. The public, unacquainted with the situation, believes the capacity sign still rules and attractions find themselves one-half as strong as the full blast of the early weeks indicate.

Approaching visit of "She's My Baby," "Honeymoon Lane" and "Sidewalks of New York" promises to create another angle in the musical competition. The first named show is coming in at $3.85. The last two specified shows will charge $3.30. The results will be watched and if Jolson happens to add to the length of his stay, and changes are made over night in the Shubert offices when prosperity is the guide, and it's a Jolson era right now here, more complications will arise that will tend to prove that not all New Yorkers know their Chicago the way Jolson does.

"Excess Baggage" is a solid hit, promising to pile up sensational profits for a dramatic show at the Garrick, and "Africana" is kicking out some real trade at the Adelphi, considering expenses.

Estimates for Last Week

"Diplomacy" (Blackstone, 1st week). Everything points to real coin for the two-week engagement; Irish Players probably picked up highest grosses of anywhere on route, due to unexcelled plugging by the critics.

"Straight Thru the Door" (Princess, 1st week). Hooks up with "Wooden Kimono" to interest lovers of mystery plays; nothing active in sales thus far and will have to be uphill fight; considered good spot for the Shuberts' special party idea.

"The Letter" (Olympic, 2d week). Due to clientele created by the star (Katherine Cornell) in "The Green Hat," this one managed to approach $12,000; will hold moderate for its limited stay.

"Desert Song" (Great Northern, 29th week). Edge has completely gone off, but will easily make its departure to Detroit with the musical record for the whole season; huge profit for house, with $21,000 considered strong for finish.

"The Constant Wife" (Harris, 13th week). Sales at stands at a standstill; engagement's total gross will be sharply cut from high figures because of sticking too long; successful and has been cleverly handled in the publicity line; grosses of $14,000 give profit split for both ends.

"Vanities" (Illinois, 9th and final week). Leaves town with best record organization ever compiled in Chicago; has had trouble with the cheaper seat sales, but main floor always strong; average gross may hold at $25,000.

"Wooden Kimono" (Cort, 6th week). Has had clientele all its own, but the mystery play patronage limited; marked at $9,000, okay.

"Good News" (Selwyn, 5th week). General demand so enormous that specs muddle only noticeable to insiders, yet promises to have some effect on length of the engagement when other new musicals arrive; Thursday matinee has picked up, making full capacity easier; holds at $28,000 capacity.

"Excess Baggage" (Garrick, 4th week). Right slant depicted when stated this one would land high in regular theatrical district; set properly for at least three months' stay, if not longer; $15,000 high in this house at any time.

"Savages Under the Skin" (Central, 3d week). So arrayed that even $3,000 probably keeps everybody out of red; still mentioned that success of outlying stock houses has hurt this house.

"Africana" (Adelphi, 2d week). Using comedy catch lines in ad displays, creating chatter for the insiders; actual box office window call, making $19,000 with the midnight show; premiere at $5.50 helped.

"Night in Spain" (Four Cohans, 17th week). Addition of Al Jolson saved this one; Jolson's routine near the end of the show holds 'em in until all other shows are out and capacity houses leaving theatre (around 11:30) an ad in itself; increased scale for Jolson setting high gross for "Spain," which itself did whale of a business for first 10 weeks, $40,900.

"Silver Cord" (Studebaker, 6th and final week). Spotty trade, averaging $10,000 weekly; second week perhaps best of engagement; American Opera Company opens here March 27.

L. A. GROSSES

Los Angeles, March 20.

Pauline Frederick, the undiminished coast favorite, led the town last week when the current "Scarlet Woman" grossed $15,000 at the Belasco.

Figueroa Playhouse" (downtown) asserted $14,000 for "Excess Baggage" in its second week. That would place it second on the list. The Jack McGowan show is currently running in L. A., New York and Chicago.

Walker Whiteside, spotted at the Mason, drew $10,000 with his new play, "Sakuri." "Interference" grossed $6,900 in its third week at the Hollywood Playhouse.

The El Captian, rolling up another neat run with "Two Girls Wanted," reported $5,000 for the seventh week. "The Wasp's Nest," at Morosco, was so-so with $7,700 in centrally located Morosco.

"Women Go On Forever" did about $4,600 in seven performances at the Music Box. "Kongo" called it a run at 12 weeks, leaving the Orange Grove with $4,300 claimed.

Edward Everett Horton returns once more to the boards. This time with "A Single Man" and at the Vine Street; $3,500 for four performances.

"Shufflin's" Two Finds

"Keep Shufflin'," the new colored show at Daly's 63d Street, thinks it has two chorus girl finds. The management already has refused an offer for one of the girls from a nite club.

The choristers are Billie Yarbo and Honey Brown. Miss Yarbo is no longer a chorister, having been taken out of the line and placed under contract, the latter also occurring with Miss Brown.

A midnight show each Thursday is being boomed.

LAKE GEORGE'S P. A.

Albany, March 20.

Captain George H. Maines has been engaged as press agent for Lake George the coming season. Maines, widely known in theatrical circles, grabbed off international publicity for the resort last summer when he staged a marathon swim for total prize money of $25,000.

'MUSKETEERS,' 7 SHOWS, $40,000; MORE DARK SPOTS, FUTURE GLUM

Untenanted Houses on Lane—2 in 42nd St.—Tax Day Cut Into Balcony Trade—Newcomers Mean Little—New Shows in Sight Discouraging—"Rain or Shine," $40,000 With Standees

With spring officially starting, an unusual number of dark theatres is still a Broadway problem. That that condition will be relieved is extremely doubtful. Untenanted theatres are to be found directly on the main stem, and there is hardly a side street that has not one or more dark spots. There are even two on 42d street this week.

A weak production crop is in sight, but two out of three musicals in the making are expected to click. Neither, however, will be ready for Broadway before late in April. They will be welcome successors to several current musical attractions which will have passed on soon.

In some quarters last week slight gains were claimed, but most of the weaker shows grew weaker up to the income tax day (March 15). If legit business is to do a comeback it will be within the next two weeks. Balcony trade is believed to have been affected more than the lower floors through the income tax rush, the theory being that the average citizen makes out his own return, while the wealthy person leaves that to experts.

Musketeers in Van

"The Three Musketeers" proved the best musical entrant since "Rain or Shine," and took rating with the leaders. It got $40,000 in seven capacity performances at the Lyric, and for a full week can draw nearly $45,000. Other arrivals last week didn't mean much. "Killers," at the 49th Street, is in doubt; so is "The Buzzard," at the Broadhurst; "12 Thousand," at the Garrick, was found in cut rates this week; "Furies," which started in the middle of the previous week, was rated around $14,000 and profitable; "Napoleon" was taken off at the Empire, which went dark; "Veils" gave it up after five days at the Forrest, also dark; "King Henry V." at Hampden's, and "The Merry Wives of Windsor," at the Knickerbocker, are regarded as limited or class draws.

Except for the inclusion of "Musketeers" the musical leaders remain pretty much as they were, with "Show Boat" out in front at $53,000, and "Rosalie" around $47,000; "Rain or Shine" draws standee business for a gross of $40,000; "Good News" around $38,000; "Funny Face," $32,000; "Rio Rita," which moved and reduced the scale, jumped to $29,500; "Manhattan Mary" was rated about the same pace; "Five o'Clock Girl," $24,000; "Connecticut Yankee," $22,000; "My Maryland," $20,000; "Golden Dawn," less; "Lovely Lady" claimed $18,000; "Take the Air," about $19,000; "The Madcap," $16,000.

The non-musicals slipped more than the musicals last week, but "The Royal Family" again got $22,500 or a bit more; "The Bachelor Father" improved and betters $20,500; "Trial of Mary Dugan," about $18,000; "Paris Bound," $18,000; "Coquette," $17,000; "Our Betters," same; "The Silent House," $16,000; "Burlesque," $15,000; "Strange Interlude" got $12,000, and so did "Porgy"; "Excess Baggage," nearly $11,000; "Dracula," $10,000; "The Command to Love," same; "The Queen's Husband," $8,500; "Shannons of Broadway," $8,000; "Interference," $7,000; "Her Unborn Child," same; "A Free Soul," $6,500; "Cock Robin," $6,000; "The Great Necker," same; "Sh, the Octopus," $5,000; "Jimmie's Women" and "The Mystery Man" claim the same figure.

Many Departures

In addition to the closing of "Napoleon" and "Veils" last Saturday, "Rope" left the Biltmore dark but that house gets "Divorce a la Carte" next week; "Marriage on Approval" closed at Wallack's but is due to resume at the Totten (little) late this week, still co-operative; "The Cherry Orchard" on at the Bijou for special matinees went off; "Escape" will leave the Booth, "Cock Robin" moving there from the 48th Street, which will offer "Beggar's Opera"; "Artists and Models" departs from the Winter Garden which goes dark but may get a picture ("Abie's Irish Rose") it being doubtful about the new "Greenwich Village Follies" for that house; "The Scarlet Fox" will relight the Masque, with one or two other new show possibilities on next week's card; "The Taming of the Shrew" will close at the Garrick," "12 Thousand," with which it alternated bi-weekly, continuing.

Agency Buys

There were 20 attractions listed in the premium agencies as buys this week. One buy expired, the list otherwise remaining the same: "Funny Face" (Alvin), "Manhattan Mary" (Apollo), "The Bachelor Father" (Belasco), "Good News" (Chanin's 46th St.), "The Five o'Clock Girl" (44th St.), "Rain or Shine" (Geo. M. Cohan), "Golden Dawn" (Hammerstein's), "Our Betters" (Henry Miller), "Sunny Days" (Imperial), "The Three Musketeers" (Lyric), "Rio Rita" (Majestic), "Coquette" (Maxine Elliott), "The Silent House" (Morosco), "Paris Bound" (Music Box), "Rosalie" (New Amsterdam), "The Queen's Husband" (Playhouse), "The Royal Family" (Selwyn), "The Furies" (Shubert), "A Connecticut Yankee" (Vanderbilt), "Show Boat" (Ziegfeld).

Cut Rates

The number of shows in cut rates also declined somewhat, the additions not balancing the closings. The 30 attractions listed up to Tuesday are:

"My Maryland" (Jolson), "Take the Air" (Waldorf), "Lovely Lady" (Harris), "The Madcap" (Casino), "Artists and Models" (Winter Garden), "Sunny Days" (Imperial), "Keep Shufflin'" (Daly's), "Yours Truly" (Century), "Jimmie's Women" (Frolic), "The Shannons of Broadway" (Martin Beck), "The Ivory Door" (Hopkins), "And So to Bed" (Bijou), "The Queen's Husband" (Playhouse), "Whispering Friends" (Hudson), "The Great Necker" (Ambassador), "Command to Love" (Longacre), "Taming of the Shrew" (Garrick), "Interference" (Lyceum), "Cock Robin" (48th St.), "A Free Soul" (Klaw), "The Mystery Man" (Bayes), "Escape" (Booth), "The Wrecker" (Cort), "The Unborn Child" (Eltinge), "Killers" (49th St.), "The Octopus" (Royale), "Twelve Thousand" (Garrick), "The Buzzard" (Broadhurst), "Dracula" (Fulton), "Still Water" (Village Playhouse).

PHILLY HAS AN AWFUL WEEK

Philadelphia, March 20.

Business in the legit houses took another drop last week, with Irene Bordoni's "Paris" still the only smash attraction. Recent slump here has really been more complete and devastating than is usual, even for Lent. In fact, it may be said that the bottom has fallen out of legit business since the Christmas holidays, with only about five isolated exceptions. A peculiar thing, but becoming more noticeable all the time, is that Philly, during the last two or three seasons, has been far kinder and more responsive to tryouts than to Broadway hits.

"The Racket" is a case in point. This newspaper-crook melodrama won as fine a set of notices at the Walnut as have been accorded to any attraction here this year. Follow-ups were even more laudatory. But despite the fact that they were begged not to miss it, Philly theatregoers stayed away and "The Racket" starved. This was its first road stand, and trade was so pitiful that the management decided not to force a tour. Accordingly play closed for keeps Saturday night. A slight improvement toward the end of the week may have carried the gross over the $7,000 mark.

On top of the recent flood of melodramas and thrillers "Nightstick" arrived at the Garrick, and also starved. Gross was well under $5,000. With pans from most of the critics and no signs of aid, management decided to cut to two weeks, thus bringing the end this Saturday. "Four Walls," in its second and last week at the Broad, had to be satisfied with around $7,000, another of the not-so-goods.

Only "Paris," of the non-musicals, reported any trade, and its gross held to over $20,000. Remarkable for the season and for the sixth week at this small-capacity house.

Of the musicals "Merry Malones" was the only one to register, and even this one started disappointingly at the Erlanger. Gross was about $27,000. It's in at $3.30.

Delmar's "Revels" was a flop at the Shubert and went to the storehouse Saturday night instead of moving down to the Chestnut for an additional fortnight. Attendance was pathetic last week for his big house—probably around $14,000. The two operettas reached rock bottom in their final weeks. "Love Call" fared slightly better of the two, with a little less than $12,000 claimed for its 10th week at the Chestnut. "My Maryland" was down around $8,500 in its third and final week of a return visit to the Lyric.

All in all, it was a disastrous week.

Estimates for Last Week

"The Baby Cyclone" (Broad, 1st week). In for fortnight only; advance fairly good; "Four Walls" only $7,000 in second and last week.

"The Desert Song" (Shubert, 1st week). Opened indef stay Monday; "Revels" a flop and went to storehouse Saturday night; around $14,000.

"Nightstick" (Garrick, 2d week). In first week, thriller was a bust, with under $5,000 reported; closes this Saturday.

"Merchant of Venice" (Walnut, 1st week). George Arliss appears set for profitable engagement.

"Racket" (Walnut). Although plugged by dailies, only $7,000 or little over in last week.

"Paris" (Lyric, 1st week). Moved over here after six profitable weeks at Adelphi; "My Maryland" down around $8,500 last week.

"Road to Rome" (Adelphi, 1st week). Advance sale encouraging and should get at least a month; "Paris" in sixth week got over $20,000.

"Merry Malones" (Erlanger, 2d week). Started slowly but got going by Thursday and grossed $27,000; in for four weeks.

The Chestnut is dark this week, reopening Monday with single week of "Within the Law." Last week "The Love Call" got only $12,000, maybe little under.

$34,000 "Deck's" Start; 3 Shows Quit Boston

Boston, March 20.

Auto Show week in the Hub and St. Patrick's Day, always a grand holiday in this town, did not appear to detract from business. On the contrary, grosses were up from the week previous—one of the poorest of the year.

"Hit the Deck," in its first week at the Tremont, ran away from everything at $34,000, one of the biggest weeks for this house in many a day. "Countess Maritza," at the Shubert, picked up over tough opening week. Did $6,000 better in closing week for a total of $24,000. Jane Cowl kissed the Wilbur farewell with "Road to Rome," and also picked up in her last week to $17,500. Average for eight weeks is about the same figure.

"Saturday's Children" rounded out a second week, holding its own at $10,000. "Straight Through the Door," which played four at the Plymouth for a $14,000 average and two at the Majestic, closed Saturday to a final of $12,000. This is $2,000 over first week in the same house. American Opera Company in repertory, at the Hollis, pulled $20,000 for a first week, which is a lot more than anything else has been able to do in the house for some months.

"Good News" came into the Majestic Monday and "Just Fancy" followed Jane Cowl at the Wilbur. "Behold the Bridegroom" takes over the Shubert.

Sir Harry Lauder, at the Colonial, fared well in doing $24,000. Harry's publicity, as always, was good and he had an added break in the patching up of old difficulties with a Boston imitator, Sandy MacFarlane, who won his fame on radio and has played with Roxy.

Estimates for Last Week

"Behold, the Bridegroom," Shubert (1st week). "Countess Maritza" finished two weeks' engagement to enough to warrant a hold over; opened weak at $18,000 and closed at $24,000.

"Just Fancy," Wilbur (1st week). "Road to Rome" ended long run to final of $17,500.

"Good News," Majestic (1st week). "Straight Through the Door." Had four weeks at the Plymouth and two at the Majestic, excellent business for William Hodge; finish, $12,000.

"Saturday's Children," Plymouth (3d week). Holding its own but not clicking extra well; $10,000.

"Hit the Deck," Tremont (2d week). Opened like a knockout; $34,000.

"Simba," Colonial (1st week) (film). Harry Lauder played one week and collected $24,000.

"American Opera Company," Hollis (2d week). Warbling in English struck the fancy of music lovers to tune of $20,000.

Eltinge Starts Play

Julian Eltinge will star in a musical melodrama, without title as yet, by George Marion and R. H. Burnside, with the latter staging.

Eltinge will be his own producer and has installed Mason Peters as general manager.

Upon completion of the vaude dates which have several weeks to go, Eltinge, Marion, Burnside and Peters will entrain for California to Eltinge's ranch, where the finishing touches will be put on the musimelo, with the quartet returning in May to place the piece in rehearsal, unless Eltinge should decide to produce it on the west coast prior to New York.

PLAYS ON BROADWAY

THE 3 MUSKETEERS

Musical production by Florenz Ziegfeld. Book from Dumas story written and staged by William Anthony McGuire. Music by Rudolf Friml. Lyrics by P. G. Wodehouse and Clifford Grey. Ballets and dances staged by Albertina Rasch. Ensembles staged by Richard Boleslavsky. Costumes designed by John W. Harkrider. Dennis King starred. At Lyric, March 13, on run. $6.60 top.

Principals:

(Order of Appearance)

Jussas.....Robert D. Burns
Comte de la Rochefort.....Louis Hector
Innkeeper.....Harrison Brockbank
Zoe.....Naomi Johnson
Lady de Winter.....Vivienne Osborne
Porthos.....Detmar Poppen
Athos.....Douglas R. Dumbrille
Aramis.....Douglas MacCaulay
Constance Bonacieux.....Vivienne Segal
Planchet.....Lester Allen
D'Artagnan.....Dennis King
The Duke of Buckingham.....John Clark
Anne, Queen of France.....Yvonne D'Arle
M. de Treville.....John Kline
Cardinal Richelieu.....Reginald Owen
Louis XIII.....Clarence Derwent
Brother Joseph.....William Kershaw
Premiere Danseuse of the Court.....Harriet Hoctor
Aubergiste.....Catherine Hayes
The Bo'sun.....Richard Thornton
Patrick, Valet to Buckingham.....Raymond O'Brien
Cardinal's Guard.....Randolph Leyman, Andy Jochim
Ladies in Waiting.....Evelyn Groves, Lee Russell, Gertrude Williams, Mary McDonald, Pirkko Ahlquist, Marion Dodge, Edna Bunte
The King's Attendant.....G. Moore

Something seems to have sent Flo Ziegfeld into a panic of production this season. It couldn't be that Zieggy believed his 42nd street production throne was threatened? The idea seems likely that Zieggy commenced to burn. And if he keeps burning, producing as he has, with four hits current in New York, all big money getters, and continues his present producing gait, the boy who started the big musical flashes will find himself short of theatres, unless he should fall for a Shubert house in an emergency. And that would have to be an emergency, though Zieggy did do about the smartest thing in two seasons in sending "Rio Rita" into the Chanins' Majestic at the reduced scale of $3.85.

Zieggy moved "Rita" out of the Lyric to make way for "Musketeers." At the $6.60 top the Lyric can do, and probably will do, $47,000 weekly, the same gross about that his "Rosalie" is doing across the street at the Amsterdam. With "Show Boat" at the Ziegfeld running to $54,000 a week and "Rita" possibilities in gross about $37,000, our Flo is handling a lot of dough.

Zieggy is a gambling baby and never halves it. His first "Follies" long ago was thought to have wrecked the money works, but he kept it up year in and out, until now a $250,000 production rolls off his schedule without a tremor and in bunches. If Ziegfeld has a rival on 42nd street, which is doubtful, he must be standing up against the wall with his mouth agape.

Some evening when Zieggy can tear himself away from the Western Union to count up, he might statistically figure what he has missed in winnings or losings by not doing them in foursomes years back. And of course not intending to mention that the recent unfortunate closing of his "Follies" left Zieggy $280,000 in the box for that one. But it can happen now and then when the grosses come rolling at a total of nearly $200,000 weekly.

For in the show business it seems only the good gamblers win as producers, on the stage or on the screen. The other "gamblers" with a storehouse backing flop along, while independents pop into sight and sound, making the rest, excepting a leader like Ziegfeld, look like also rans.

Zieggy didn't like Variety's review on "Rosalie" and said so, adding that he thought George White had written it. Zieggy also offered a bribe of an ad if Variety would re-review it. Variety didn't so Variety didn't get the ad, but for Zieggy's info and to save him another wire, Mr. White did not write the "Rosalie" notice, no matter how it sounded—to Zieggy.

And ad or not, Zieggy has a show in "The Three Musketeers." It opens slowly and looks wobbly until about the middle of the first long act, then it starts.

Too long, running to midnight at the opening, it can stand condensing. A most admirable book by William Anthony McGuire of this musical version keeps pace with a production that yells how Zieggy spills the coin.

In pace are two Friml song hits, one a knockout; "Musketeers," sung by the male chorus led by the Three Musketeers. Other is "Ma Belle," as a solo by one of the Musties, Aramis, the heavenly roughneck (Joseph Macauley). "Musketeers" will be the commercial and it's enough to make this show stand up by itself. Remainder of score so-so, with a reminder of "Diane" in one number.

The book runs so true to story there is small room for specialities and really none there if admitting that the Albertina Rasch Girls and Harriet Hoctor on her toes are legitimately worked in.

Nor is comedy abundant, that leaving it neatly and all in the hands of Lester Allen. But Mr. Allen is book-bound also, excepting when he sends over a couple of low ones that look like his own.

In production and staging Zieggy can take a couple of pats. The opening of the second act is the prettiest scene in grouping and color ever on a New York stage. Its nearest duplicates and in miniature have been the "living pictures" posed by Ben Ali-Haggin. Other big scenes are there and the finale is a handsomely assembled ballroom. Still the first nighters appeared to believe from their applause that a commonplace convent exterior was superior to the groupings.

Strongly romantic, of elaborate and extensive action and though of perhaps a more limited appeal than a strictly musical comedy, since "The Three Musketeers" is an operetta, this show is in because it's there.

Dennis King gets starring type for the first time. That must prove the difficulty Zieggy had in casting the D'Artagnan role. King for a baritone is an unusual actor. Here he is more the D'Artagnan braggart than the swashbuckler, but he put over the part fully, in song, talk and action.

Vivienne Segal is Constance, with her nice voice and not such a nice dance with Allen. Competing vocally with Miss Segal and hurting her is Yvonne D'Arle as the Queen. But that is all Miss D'Arle has for the stage, her voice. Among the voices and outstanding though without solo is Douglass R. Dumbrille's, making itself evident in the "Musketeers" song and greatly aiding in sending that number along. In that same number, among the male chorus is an unidentified but exceptional tenor.

As an actor, Reginald Owen as the Cardinal runs away with the show. He plays Richelieu severely straight and holds up the entire story.

One of the laugh scenes is where the Cardinal's guards, told to bring in D'Artagnan, drag in instead the little Allen, his valet. Stopping behind a table, Allen waits for the Cardinal to speak. The latter, looking over, says, "Stand up!" Allen replies, "I'm standing up," and steps in full view for an amusing scene.

Allen has a topical called "Gossips." Into that, of much value lyrically, Allen must have blown in a low one when he twisted words to insinuate a meaning that would be called fair in the Winter Garden or a burlesque show but was foul in this six-sixter. And the other was when Allen must have shown Miss Segal how to kick him in the rear when they were doing a simple double dance. Miss Segal did not have to be a high kicker to do it. Allen made the pretense of kicking her in the same way but pulled the kick in time.

In other ways Mr. Allen is important to the show in role and that all of the comedy rests upon him tells how capably he fills that end. Lester Allen's ranking as an actor, besides a comic who can do graceful acrobatic dancing.

The Rasch Girls are often called upon. There are 16 with the company's girl chorus, 48. The Rasch young women toe dance in the simple way, with Miss Hoctor twice leading. As a ballet dancer Miss Hoctor shows the effect of this common chorus girl toe stepping. No longer does an audience appear to understand the ballet art. Her best toe work passed quietly while other of her work, not so difficult, brought spontaneous applause. Miss Hoctor's total was very high. One knee was bandaged and seen by the house may have discounted her dancing in their minds, though it had no visible effect.

Bringing in "The Three Musketeers" to music after Fairbanks' film version had not been forgotten was taking no chance. There are other big picture stories that can stand musicalization.

And Zieggy should tell the Shuberts where he gets his handsome girls for every show and how much he pays them. Especially how much he pays them. But Flo should tell that to Lee over the long distance.

Merry Wives of Windsor

Presented by Harrison Grey Fiske at the Knickerbocker March 19; Mrs. Fiske and Otis Skinner starred, with Henrietta Crosman featured; limited engagement.

Sir John Falstaff.....Otis Skinner
Master Fenton.....Geoffrey Wardwell
Robert Shallow.....Owen Meech
Abraham Slender.....France Bendtsen
Francis Ford.....Lawrence H. Cecil
George Page.....Henry Mowbray
Sir Hugh Evans.....Hannam Clark
Doctor Caius.....Rodolpho Badaloni
Host of the Garter Inn..William C. Masson
Bardolph.....Tracy Barrow
Pistol.....Will Geer
Nym.....Horace Cooper
Cricket.....Mary Walsh
Bede.....Ella Houghton
Robin.....Virginia Smith
Peter Simple.....Burford Hampden
John Rugby.....George Le Soir
Mistress Ford.....Henrietta Crosman
Mistress Page.....Mrs. Fiske
Anne Page.....Elaine Temple
Mistress Quickly.....Eleanor Gordon
Robert.....Boyd Zook
John.....Rene Roberti

They always turn to Shakespeare when things are dull. Last week

Better Than "In A Little Spanish Town"

"RAMONA"

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"MY OHIO"

GUS KAHN'S AND WALTER

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by WALTER DONALDSO

A Happy And Cheerful Ballad!

"JUST LIKE THE END OF A STORY"

by George Whiting and Lew Pollock

Another "Sam-The Old Accordion Man!

"CHANGES!"

by Walter Donaldson

"Better Than "When You Look In The Heart Of A Rose"!

"MY HEART IS IN THE ROSES"

by ALFRED BRYAN & FRED FISHER

"I FELL— The European Hit!

"HEAD OVER HEELS"

The American Hit! —IN LOVE

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"WHEN YOU'RE WITH SOMEBODY ELSE"

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"GO HOME and TELL YOUR MOTHER"

(THAT I LOVE YOU)

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Dance Orchestrations

50¢ FROM YOUR DEALER OR DIRECT!

"King Henry V" at Hampden's. Monday "The Merry Wives of Windsor" at the Knickerbocker, booked in for three weeks at $3.35 top.

Mrs. Fiske and Otis Skinner are starred along with Henrietta Crosman. Three fine old names in the theatre of yesterday and a rather happy association as a leading trio now. "The Merry Wives" is supposed to be a humorous caper by the Bard. Perhaps it was when first produced. Yet not a few of the first nighters enjoyed the performance seemingly as much as if a bright new comedy.

Harrison Grey Fiske is presenting "Wives," which he bills as a farcial comedy. The program states that "responsibility for editing and arranging the play for this public performance rests upon Harrison Grey Fiske, who made the version used." The show has been on tour for some weeks and from Chicago reported doing quite well.

The best response from out front came after the scene in Mistress Ford's house, when the amorous, old, fat, dirty Sir John Falstaff is bundled out of the house hidden in a hamper of soiled and stinking clothes, only to be dumped into the Thames. Mr. Skinner, Mrs. Fiske and Miss Crosman were called before the curtain half a dozen times. That same grace in acknowledging plaudits is Mr. Skinner's.

Mr. Skinner appeared to enjoy the playing and so did his leading ladies. They were gay when framing Sir John and teasing the excitable and jealous husband Ford.

There are about 30 plays by Shakespeare. In England around 26 are presented from time to time. Over here only about 19 are ever shown, the others being considered too naughty. "Wives," of course, is not in that class. It merely jests at what might happen to mature married ladies less chaste and devoted to their husbands than Mistress Page and Mistress Ford.

For those who are attracted to name players as the three leads, "Wives" will get patronage and, too, of course, from lovers of Shakespeare and students. The performance of Lawrence H. Cecil stood out next after that of the featured players. The balance of the long cast played so-so, although Rodolpho Badaloni amused as the excitable Doctor Caius.

The booking at the Knickerbocker is for three weeks, ample. *Ibee.*

KILLERS

Melodrama in four acts by Louis E. Bisch and Howard Merling. Presented at the 49th Street by the Contemporary Theatre, Inc., March 13. Staged by Mr. Merling.

The Jade Room

Billy.....Charles Dingle
Babe.....Earl Mayne
Fanny.....Beatrice Nichols
Geoggory Palmer.....Albert Berg
Helen Harrington.....Cynthia Blake
Pete.....Harold Vermilyea
Grace Palmer.....Ethlynne Bradford
Flynn.....Jethro Warner
Arthur Harrington.....George Clarkson

The Criminal Court

Fisk, retired jeweler.....Harry Clarens
James, editor.....Harvey Hays
Vandergriff, wholesale merchant.....William B. Calhoun
Todd, bookkeeper.....H. R. Chase
Mittlefinger, grocer.....Paul Rek
Philipots, muslin clerk..Conway Washburne
Wheterall, plumber.....Donald Thompson
Blake, lingerie salesman.Pennington Young
Watts, truck farmer.....Joseph Prosser
Calepino, fruit store owner....Charles Seel
Stearns, movie house owner.....Frank A. Howson
Conners, retired alderman.....A. S. Byron

The Tier

Carey, murderer.....George Saunders
Abrams, murderer.....Mel Tyler
Williams, murderer.....Alan Allyn
Slant, petty thief.....George J. Williams
McMahon, murderer.....Victor Shipley
Keeper Joe.....Harry Johnson
Warden.....Jerry Ryan

On the River

Griggs.....Curtis Karp
Warden.....Frank Hetterick
Jim.....Harry Young
Dr. Jackson.....Hallam Bosworth
Father Dunn.....Frank A. Howson
George.....Ernest Howard

"Killers" is a Grand Guignol type of melodrama. Instead of the one-act, quick-jab of the French thrillers, this play is spread over four acts, ending with the opening of the green door of Sing Sing's death house. The curtain abrupty fell, and the audience Thursday remained seated for a few seconds until it was clear the performance was finished. The average citizen and citizeness regards the electric chair with fascinating loathsomeness, probably the reason for the shock at a flash of the instrument.

"Killers" is an interesting play about criminals, but it cannot make that kind of persons less abhorent. That is important from a box-office angle, for agency trade is hardly to be counted on. Furthermore, it has a cast of 34 players, mostly in speaking parts. Spotted in a house of limited capacity (49th Street), and necessarily dependent on cut rates, it must sell out to break even. Arriving in slump times didn't enhance the play's chances.

Louis E. Bisch, M. D., and Howard Merling, the latter an actor, wrote "Killers." Dr. Bisch writes interesting stuff. A season or so ago he did "The Complex," which had psychoanalysis as the theme. It was not hard to witness, but there was no public for it. The doctor is a psychoanalyst, and he is also a criminologist.

Dr. Bisch is said to have a theory that any man under certain stress will commit a crime, but he does not further that idea in "Killers," which is pure melodrama. The play opens in a speak-easy sort of night club. Babe, a gunman, is stewing up and is told he can have no more. He ambles out and returns shortly with a b. r. All Babe did was to stick up a United cigar store. On his way back to the joint he runs into Pete, just out from doing a 10-year stretch. Pete wasn't so bad. He had acted as lookout for a stick-up during which a shopkeeper was bumped off and was the only one caught by the cops.

Flynn, central office man, tells the two cannons to report for questioning. After he goes, there is a killing. A married woman out with another's husband comes from a private room. The woman's own husband arrives and there is an argument. She is killed. Evidence later says two bullets were pumped into her breast. There was no sound of pistol shots, so the presumption is that a silencer was used.

Suspicion falls on the husband. In a long-drawn-out scene in a jury room he is adjudged guilty. There had been evidence, a door opened and closed in the excitement, and in a death chamber confession Pete discloses the real killer, the other woman, who shot through the slightly opened door. Pete and Babe had beat it, yet there was no evidence that they were not in the room. Of course, the proprietor and Fanny, the hostess, didn't mention their presence. But Palmer, the fellow who was cheating with the murdered woman, was present. That was one of the weak links in the story.

A jail scene picturing the various crooks in cells held sure attention. There is an attempted jail break. Babe with a gun kills the warden. Shot himself, he falls back on his cot. Pete takes the gun from his hand and is accused as the warden's killer. The break was tried because all in the cell block faced life, third and fourth time offenders. The types were excellent. They looked and talked convincingly. The scene, however, was set too far down stage, and those on the side could not get much of the action.

Playing was not exceptional, but in the main in capable hands. Babe seemed a complacent crook. Harold Vermilyea pictures an innocent-looking bad boy, perhaps too much so. Beatrice Nichols was the night club hostess with larceny in her heart.

The prison scene impressed because of the looks of its people. For a bunch of murderers to go from one cell to another was all wrong. In among them was a petty thief with a sense of humor. This bit of human flotsam was an excellent bit in the hands of George J. Williams. His wise cracks to Babe and Pete provided the only giggles.

In the jury room the long argument between those voting to convict and the few stand-outs who finally become convinced, the scene is very like what might have happened, and the mixed group of 12 men is certainly authentic. Harvey Jays plays one who does not believe in the guilt of the accused, and carries his part very well. So does A. S. Byron, sure the man is guilty.

"Killers" is well done. If Dr. Bisch aimed at anything it was the probability of juries convicting on circumstantial evidence. In a house of larger capacity the play might have a better chance, because it must at best get the bulk of trade from cut rates. Indications are, however, that it will not last through spring. *Ibee.*

American Chassidim

(Yiddish)

Yiddish Art production at their Second avenue playhouse starring Maurice Schwartz in play by Chune Gotesfeld, opening March 16.

With Yiddish show business on the wane, excepting occasional highlight such as Molly Picon, Maurice Schwartz and his arty troupers seem to have been forced into broad farce as a desperate measure to recoup at the box office. Rating as the Theatre Guilders of the Yiddish stage, their satire did not seem particularly rousing once it got under way.

As the program with its English synopsis explained in a foreword, the play is a "far from attractive picture of the American brand of traditional Judaism, and especially of Chassidim in the New World—as grotesque an anachronism as a caravan of camels in a city of subways and motor cars."

Seemingly intent on satirizing the smug nouveau riche, the satire became distasteful in panning an ultra-orthodox branch of the Hebraic spiritual mentors. And a play that needs recourse to ridicule of religion is one that becomes immediately distasteful.

A Chassidic rabbi is a mystic of a type encountered in "The Dybbuk." Efforts of the rival fathers who have prospered in America to wed their daughters to the godly men make for the plot motivation.

Besides Schwartz, Jechiel Goldsmith, Wolf Goldfaden, Lazar Freed and Morris Silberkasten (these two as the rabbis), Abraham Teitelbaum and Bina Abramowitz of the Schwartz stock were prominent in the proceedings.

This presentation is a good reason why the Yiddish theatre-goer is being driven to Broadway for his theatrical fare. *Abel.*

THE BUZZARD

Knox Winslow, Inc. (George Leffler, manager), production of three-act mystery melodrama by Courtenay Savage, directed by Melville Burke. At Broadhurst, New York, March 14.

John Collier.....Eugene Powers
Ike Saunders.....Lawrence O'Sullivan
Mrs. Burns.....Clara Blandick
Tommy McGee.....Billy Quinn
Susie Sunshine.....Dorothy Murdock Cox
Avis Morrow.....Leona Hogarth
Frederick Turner.....Leonard Doyle
Richard Collier.....Robert Lynn
Arthur Lyon.....Clyde Fillmore
Coogan.....Harry Jenkins
Virginia Wells.....Valerie Dade
Jos. Pitslaski.....Robert M. Hicks
Harry Keene.....Percy Kilbride

"Big Bill" Tilden may be a tennis champ but as the alter ego of Knox Wislow, Inc., his corporate pseudonym, William Tilden, 2d, is a flop as a producer. "The Buzzard" originally had him doing Robert Lynn's role, but the Davis Cup match interfered, although Tilden was among those present for the premiere.

"The Buzzard" rates as the most inept, dull and impossible production within memory of this season. Played a bit broader it would be a jolly and rollicking burlesque.

It has everything from district attorney intrigue, graft ring, spurious deeds, Polish vendetta, Maxim-silencer assassinations, impressively vague references to The Boss, impossible "sob sister" who dresses and struts like a Minsky chorine; and then the final "M-A-M-M-Y" denouement.

Probably Courtenay Savage, author, had that outstretched-arms-and-clinch business coupled with a "mother" exclamation, but wiser direction counseled a mere pantomime of the long-lost-child-and-mammy recognition.

There is one thought the play possesses which might have been capitalized in experter hands, that of trapping a criminal through silence. The theory that crime reports make the newspaper the text book of the criminal, proving to him that he successfully accomplished his purpose, is a sound one. Should an assassin be dubious whether or not he missed his mark, the press on the morrow advises him thereof, whereas a silent attitude toward it might inspire the persistent criminal to revisit the scene of his crime within 24 hours and thus be trapped. There was something there, but the impossibility of the rest of it snowed it under.

Casting and staging chiefly to the 10-20-30.

"Buzzard" will not buzz much biz into the Broadhurst. *Abel.*

3 SHORT ILL. STANDS

Chicago, March 20.

Great States Theatres, picture house circuit, acquiring extensive theatre holdings in numerous towns throughout Illinois, find themselves with a legitimate circuit.

William Elson, general road manager for the circuit, was recently dispatched to New York with instructions to negotiate for legitimate companies traveling from Chicago to St. Louis, or shows coming in from the coast and working their way east to break their jumps by playing one and two-day stands in Quincy, Decatur and Peoria. Where desired the circuit agrees to give them a guarantee.

"Gay Paree" which had a run in Chicago and is now on its way back from the Coast is the first Shubert show to play the three dates.

"Harlem" Next Season

The Theatre Guild is not exercising its option on "Harlem," by Samuel Raphareson. The play will be produced instead by Eva Le Gallienne and her Civic Repertory Theatre Co.

It will not be done until next season, however.

I. MILLER
INSTITUTION INTERNATIONALE

A Grenada MODEL
Gunmetal trimmed with Genuine Lizard
$12.50

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Indifference to what others may do has made I. Miller the most copied shoe maker in America . . . And indifference to what others may wear has made the I. Miller clientele distinctive, unique and . . . different!

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BROADWAY at 46th STREET OPEN UNTIL 9 P. M.

Chicago's Own Boy

ABE LYMAN

More Popular Than Ever at the

SELWYN, CHICAGO

in

"GOOD NEWS"

Supported by His

Brunswick Recording Orchestra

Are You Looking for Plays?

The undersigned, who for many years of dramatic authorship has contributed to the American stage comedies, dramas and libretto (some of which have had long runs on Broadway), has for several seasons now been devoting himself to the revising of works of

NEW DRAMATISTS.

Some of these give great promise. He invites managers in search of attractive material to consult him. He can guarantee that no crude efforts, unripe for production, will be submitted to them. All will have been carefully edited and be technically sound.

SYDNEY ROSENFELD
438 West 116th St., New York City

¶ To express my sincere appreciation to Mr. Florenz Ziegfeld for his consideration in reserving my "spots" for me in "The Three Musketeers" while I have been incapacitated through an accident to my knee, which occurred before the production opened.

¶ For this signal and unusual courtesy I am deeply grateful.

Harriet Hoctor

PLAYS OUT OF TOWN

Companionate Marriage

Clyde Elliott presents Jean Ball's three-act play, directed by Karl Way, opening March 12 at the Evanston theatre, Evanston, Ill.

John Jeffries.....Earl Way
Mollie Jeffries.....Margaret Fuller
Mrs. Jeffries.....Ann Dere
Gregory Martin.....Robert Lowes
Kate.....Fay Warren
Lillian Jeffries.....Joan Peers
Jack Hanno.....Robert White
William Leland.....Richard Ward
Mary Gills.....Beatrice Leibler

Chicago, March 20.

A few miles out of Chicago is the suburb of Evanston. There Chicago's elite make their homes, dress for dinner and are delightfully exclusive. In Evanston one sees silk toppers, town cars, liveried footmen, butlers and other fixtures of the realm of the elect. When a democratic Chicago business man has a wife with social inclinations, they finally move to Evanston and hubby orders some wing collars, if he has enough money left.

Evanston is always well represented in the ranks of the loop first-nighters. But there are those nights when Evanston prefers to stay at home. For that reason Clyde Elliott organized a stock known as the Evanston Players.

The 900 seats in the New Evanston are generally pretty well filled. For it is one of best stock aggregations. That accounts for premiere of Jean Ball's new play, as presented by Elliott's players.

"Companionate Marriage" should do well, any place. Title will pull for the opening, and the merit will keep it coming for a fair run under ordinary conditions. It is not weighty, but light entertainment, and sustains interest. One finds a climax in the first act, interesting situations in the second, and a surprising termination of the third.

Ball has aligned the play with society, rather than the faddists who have been taking Lindsey seriously. The story runs that the elder daughter of a good family has convinced her fiance of the desirability of companionate relationship. They are established in their "love nest" in the country. Mother and father learn of the daughter's experiment and make a pilgrimage to the place of companionate bliss. The argument which ensues between a disgusted father and his strictly "modern" daughter enlightens the audience as to just what companionate marriage is.

As the tale continues, the companionate groom is attracted by a rather voluptuous young woman and asks his release, as provided for in the companionate contract. His contract frau, deeply affected, releases him. It was she who suggested the companionate union; he had wanted properly executed "death do us part" nuptials, originally. He tells her that his obvious freedom had tempted him to other conquests.

An old play formula, told in that and other ways before Judge Lindsey commenced to charge a gate for his debate.

A flapper type of sister persuades another chap her sister's companionate adventure is the route which they should follow. They dash forth on a companionate caper, but the elder sister learns of it in time and, horror stricken at the result of her own romance, convinces them of their mistake, etc., etc. Also familiar, in fact quite like another play story not so long ago.

Of recent plays it adheres more closely to "Sinner" and in a milder way to "Nice People."

All regularly marry before the show is over and without this attempted as a negative to the Lindsey yes.

A fast moving little play with pungent little lines, and a fair share of laugh dialog. Effectively done here, by a company that should be good almost any place, it may be liked elsewhere when not recognized.

If the timely interest in things companionate continue, with or without the Denver gross-getter, it may stand up more generally.

Women Go On Forever

Los Angeles, March 14.

Some plays—very few—are so unassailably right that they can survive any performance, no matter how bad, and any direction, no matter how faulty. "Women Go On Forever" is not one of these.

Daniel Rubin's mad, tempestuous farce-tragedy-melodrama, to one who saw it twice in New York, is an extraordinary interesting piece of work, somewhat incredible, no doubt, but a play with life, color and guts. It is not a great play, however, and it needs every bit of assistance it can get from its cast. By the very nature of the piece, nothing is easier than to change its aspect from that of real, if slightly cock-eyed, life as it is lived on, say, West 46th street, to that of a creaky, utterly preposterous piece of old-fashioned 10-20-30 junk. And that, to speak plainly, is what it seems to be as it is done at the Hollywood Music Box.

Bessie Barriscale, who returned to the stage after a long absence, to play the role created by Mary Boland, scored what is known as a personal triumph with the first-night audience and the local reviewers. So far as looks go, she is fine for the hard-boiled, soft-hearted, loose-living boarding-house keeper, Daisy Bowman. She has all the externals—the wild yellow hair, the raucous voice, the cheap clothes. But she plays Daisy too hard, labors over her, and the effect is not convincing. For all the obviousness of her character, Daisy requires subtlety in the playing, and Miss Barriscale's performance has none. Howard Hickman, Miss Barriscale's husband, is Daly, the dick; a colored woman named Mme. Sul Te Wan is the bereaved servant; Ruth King does the honeymooning Pearl, and all are pretty good. Most of the important characters, though, are badly let down. Minnie, the love-hungry spinster, so magnificently played in New York by Elizabeth Patterson, is portrayed artificially here by Helen Jerome Eddy. And Pete, the double-crossing bad man, played in the east both by John Wray and Osgood Perkins, is here turned into an ineffectual wop, part (why wop?) by Harry L. Von Meter. Jake, Mrs. Bowman's two-timing boy friend, and Harry, the blind son, are moderately well done, but they don't live. The whole performance seems like a burlesqued version of the original. And "Women Go On Forever," verging perilously close to burlesque of its own accord, can't afford it. That is a fault which must be laid to the door of the director, George Sherwood.

"There is much talk about how bad show business is out here. As long as managers don't put on better shows, with real actors, people won't come, and as long as the local reviewers keep on raving ecstatically ever every bad troupe, making a sentimental holiday out of the function of dramatic criticism, the managers probably won't feel it necessary to give 'em better fare.

JEANNE EAGELS' COSTLY

(Continued from page 1)

become ill with ptomaine poisoning, but the statement of a physician indicates that she had imbibed too much grape juice or something. The company preceded her to Milwaukee from Chicago last week, but Miss Eagels did not appear in that city until Thursday, and then in no condition to appear.

Following a complaint Equity instructed its Chicago representative to proceed to Milwaukee to straighten out things. Miss Eagels refused to see him. Thereupon Equity wired the star that it had been reported she had been drinking to excess and incapable of giving a performance. The wire directed her to open in St. Louis and to answer the charges.

Had to Close Show

Sunday night the show management reached Miss Eagels by phone. She stated she would be all right once she boarded a train, and suggested the company start for St. Louis. She failed, however, to board the last train that would have gotten her to that city from Milwaukee, and it was decided to close the show. Among those who attempted to right matters by long distance phone was Sam H. Harris, who has Miss Eagels under contract for next season.

It was intimated that if the charges were sustained Miss Eagels may be suspended from Equity membership. The written charges detail losses entailed through Miss Eagels' failure to appear in other stands. Three performances were missed during the Brooklyn date. Following that, the star was incapacitated for a week in Boston, the show playing there but one week, although booked for two weeks. The finale came with her failure to show in Milwaukee and in St. Louis. She has been averaging between $1,500 to $1,800 weekly in salary.

The show management (Miller and Woods) was not liable for salaries the first week when the star was ill, the requirement being that players receiving less than $100 be paid living expenses, i. e., $5 per day. One week's notice to close was necessary, and salaries for this week are payable. If the matter is squared it may be only upon some basis where Miss Eagels shoulders the financial responsibility.

Milwaukee Sore

Milwaukee is off Miss Eagels for life. The show was booked to play there in February, but the date was cancelled when the Chicago run was extended. For the opening night last week, a benefit for the Press Club had been arranged, and there was some $5,000 in advertising represented in the program. But Miss Eagels was not in town. A thousand people were in the lobby when it was announced she was ill.

Thursday evening everything looked all set, but she could not make the grade again, and the crowd milled around the lobby until told the show was off again. The Press Club ran into earlier tough luck with their proposed benefit. A home talent show was all rehearsed and was to have been given at the Pabst, but that was cold when the house suddenly closed.

The benefit was switched to the original date of "Cardboard Lover," cancelled.

T. P. R. Benefit Will Have 'Speedy' Premiere

"Speedy," Harold Lloyd's latest credit film, will be given its premiere in New York April 6 at 9 that evening at the Rivoli on Broadway, as a performance for the Theatrical Press Representatives (club).

Tickets will be scaled from $1 to $5. Boxes may be auctioned off. An elaborate souvenir program for the benefit will be issued.

The following day "Speedy" will start its regular engagements in the same house.

Publix has donated the theatre and picture to the T. P. R. The club will bear the actual operating expenses only.

The T. P. R. is the society of publicity men, mostly outside of pictures, and has established itself as the representative of its craft.

Healy Ass't. to Forrest

Harold Healy has joined the George M. Cohan production forces as assistant to Sam Forrest, general stage director.

PLAYERS IN LEGITIMATE DIRECTORY

EDNA LEEDOM

JEANETTE MACDONALD
STARRING IN
"SUNNY DAYS"
IMPERIAL, NEW YORK

MARIE SAXON
CARE VARIETY, NEW YORK

CHIC— —ROSE
YORK and KING
WITH
"TAKE THE AIR"
WALDORF THEATRE, N. Y.

GARDINER HART
JUVENILE
Pacific Coast Company
"HIT THE DECK"
Majestic, Los Angeles

CLAIRE NOLTE
Feminine Lead
(Billie Moore)
"BROADWAY"
PACIFIC COAST TOUR
Management JED HARRIS

BUDDY WATTLES
LEADING ROLE IN
"HIT THE DECK"
MAJESTIC THEATRE, LOS ANGELES
INDEFINITELY

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Erlanger, Dillingham & Ziegfeld, M. Dir.
MARILYN MILLER in *"ROSALIE"* with JACK DONAHUE
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INCOMPARABLE
RIO RITA
$1 to $3.50
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Norma Terris, Howard Marsh, Eva Puck, Sammy White, Helen Morgan, Edna May Oliver and
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The David Belasco presents
BACHELOR FATHER
By Edward Childs Carpenter
with
JUNE WALKER, C. AUBREY SMITH, GEOFFREY KERR
BELASCO Thea., W. 44th St. Eve. 8:30. Mats. Thurs. & Sat., 2:30.

HUDSON Thea., 44 St., E. of B'way. Evs. 8:30 Matinees WED. and SAT., 2.30
"LIKE A BREATH OF FRESH AIR IN THE AMERICAN THEATRE"
WHISPERING FRIENDS
By GEORGE M. COHAN

PLAYHOUSE 48th St., East of B'way Evs. 8.30. Mts. Wed. & Sat
'THE QUEEN'S HUSBAND'
A New Comedy by Robert E. Sherwood
Author of "The Road to Rome"
with ROLAND YOUNG
"Immensely engaging play."—Woollcott, World.

"Blithely blood-curdling."
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HORACE LIVERIGHT Presents
New York's Newest Shudder
DRACULA
FULTON THEA., West 46th St. Mats. Wed. and Sat., 2.30

VANDERBILT Thea., W. 48th St. Evs. 8:30 Mts. W. & S., 2:30
Lew Fields and Lyle D. Andrews Present
THE MUSICAL COMEDY CLASSIC
MARK TWAIN'S
"A Connecticut Yankee"
Adapted by
FIELDS, ROGERS and HART

ARTHUR HOPKINS Presents
MADGE KENNEDY in "PARIS BOUND"
By Philip Barry
MUSIC BOX Thea., W. 45th St. Evenings 8:30
Mats. Wed. and Sat., 2:30

"BURLESQUE"
A Comedy
7th MONTH
PLYMOUTH Thea., W. 45th St. Evenings 8:30
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DALY'S 63D ST. THEATRE. Evgs. 8:30. Mats. Sat., 2:30.
N. Y.'s ONLY $3 MUSICAL HIT
MIDNITE SHOW THURSDAY
MILLER AND LYLES
in "KEEP SHUFFLIN'"

The Theatre Guild Presents
Evgs. 5:30 STRANGE INTERLUDE
JOHN GOLDEN THEA., 58th, E. of B'way
Week Mar. 19 MARCO MILLIONS
GUILD THEA., W. 52d. Evgs. 8:30. Mats. Thur. & Sat., 2:30
Week Mar. 26: DOCTOR'S DILEMMA

PORGY
REPUBLIC THEA., W. 42d. Evs. 8.40. Mats. Wed. & Sat., 2:40

THE SHANNONS OF BROADWAY
with JAMES and LUCILE GLEASON
MARTIN BECK Theatre 45 St. at 8th Ave.
Eves. 8:30. Mats. Wed. and Sat., 2:30

LYCEUM Thea., W. 45 St. Evs. 8:30 Mats. Thurs. and Sat., 2:30
GILBERT MILLER Presents
INTERFERENCE
By Roland Pertwee and Harold Dearden

INA CLAIRE
in "OUR BETTERS," with
CONSTANCE COLLIER
HENRY MILLER'S Thea., 124 W. 43 St. Mats. Thurs. & Sat.

Jed Harris Production
THE ROYAL FAMILY
SELWYN W. 42d St. Evs. 8:30 Mts. Wed. & St., 2:30

HAMMERSTEIN'S Th. B'y & 53 St. Evs. 8:30 Mts. Wed & Sat
Tel. Columbus 8380
Arthur Hammerstein's Music Play
"GOLDEN DAWN"
with A BRILLIANT CAST
Libretto by OTTO HARBACH and OSCAR HAMMERSTEIN, 2nd
Music by EMMERICH KALMAN and HERBERT STOTHART

NOW AT KLAW Th., 45th St., W. of B'way. Evs. 8:30. Mts. Thur. & Sat.
A FREE SOUL
An Appealing Play, Magnificently Acted

Latest, Greatest Musical of Mirth
JOE COOK "RAIN OR SHINE"
GEO. M. COHAN Th., B'y & 43 St. Ev. 8:30 Mats. Wed. & Sat., 2:30
WILLIAM A. BRADY Appearing in a Leading Part

WILLIAM FOX Presents
SUNRISE
with Symphonic Movietone Accompaniment
An F. W. Murnau Production
Featuring
JANET GAYNOR & GEO. O'BRIEN
Also Fox Movietone News
Times Square Thea., 42d St., W. of B'way Twice Daily, 2:30 & 8:30.
All Seats Reserved

$2,000,000 Spectacle of Emotion and Excitement
UNCLE TOM'S CABIN
FINAL WEEKS
CENTRAL
Thea., B'way & 47 St. Twice Daily, 2:30-8:30. Sun. and Hol. Mats. at 3.

CAPITOL Broadway at 51st St.
'BRINGING UP FATHER'
WITH STAR CAST
Based on Cartoon by George McManus. A Boris Petroff Production "ARABY," featuring WALT ROESNER and The Capitolians—Roy Smeck—Rita Owin and Host of Clever Entertainers

ROXY 7TH AVE.-50TH STREET Direction of ROXY
SECOND WEEK
WILLIAM FOX Presents
"DRESSED TO KILL"
with EDMUND LOWE, MARY ASTOR and a Surrounding Program of Amazing, Magnificent Features

MARK STRAND
B'way at 47th St.
Doors Open Daily at 11 A. M.
All Seats to Noon.....35c
Richard BARTHELMESS
in *"THE NOOSE"*
Mark Strand Symphony Orchestra
Extra Performance Nightly at 11:30

SEE and HEAR
Dolores Costello
in Warner Bros.' Vitaphone Talking Picture
"TENDERLOIN"
WITH
Conrad Nagel
Twice Daily—2:45, 8:45
A Warner Bros. Production
Warner Theatre, Broadway at 52d St.

WHITEMAN GOES TO COLUMBIA; UNUSUAL FAVORABLE TERMS

Guarantee of $75,000, with Percentage, Royalty and on Board—Victor Tried Too Late to Hold Ace Recorder—Long Distance Accompaniment

The long-pending deal for Paul Whiteman and his orchestra to become an exclusive Columbia recording artist has been closed. Whiteman will start for Columbia May 12, when his Victor contract expires. The Whiteman recording consideration for four years with Columbia will treble his $25,000 a year from Victor, plus a percentage interest in the profits, royalty on his records and a directorship in the Columbia Gramaphone Co., Ltd., the British holding corporation which, with Louis Sterling as chairman of the board, controls both the American and European Columbia corporations.

Financial details held up the Whiteman - Columbia negotiations. After proffering $50,000, or double Whiteman's present Victor contract, Columbia made it $75,000. After it was closed, Victor made every effort, including a $100,000 annual consideration, to keep their ace recording artist in the fold.

Whiteman will have a specially designed label for his Columbia recordings, featuring his trade-mark head.

Differences With Victor

Differences of opinion on laboratory details, exploitation and general dissatisfaction figured in Whiteman's leaving the Victor, which had him as their ace dance bandmaster for almost 10 years.

In joining the Columbia, a three-star alliance that dates back to the Victor is once more resumed. Both J. S. McDonald, on the executive end, and Eddie F'ng, the recording executive, went to Columbia from Victor.

Columbia's progress ever since the British Louis Sterling took hold a couple of years ago, coming in after two reorganizations and bankruptcies, has been phenomenal. The pop-priced Harmony disk ally and the acquisition of the Okeh record label were strategic moves.

Columbia today rates second to Victor, displacing Brunswick which for all its sterying disk quality has not been selling as well as it might. Rumors of Columbia's absorption of Brunswick, very active at one time, were officially denied in Variety at one time.

Another startling deal involving Whiteman and his music, foreign from the Columbia proposition, is still pending.

Back to Paramount

Meantime, Whiteman opens March 31 at the Paramount, New York, for a three-weeks run to take up some of his 27 weeks' remaining Publix time. Two weeks in Boston and a week at Loew's Metropolitan, Brooklyn, N. Y., will follow, which will carry him into the Columbia recording dates, to be followed by Europe for the summer. During the Par dates, the regular Publix units will play at the Capitol, New York.

Whiteman will be the "name" orchestra broadcasting from New York on the Dodge Brothers' $200,000 radio hour utilizing eight United Artists' film stars.

A signal engineering stunt will be tried by the NBC experts to make Whiteman accompany Dolores Del Rio's singing of "Ramona," which is the Feist publication of a theme song accompanying the new Del Rio film feature, over a distance of 3,000 miles. A land wire will be employed, first for Whiteman to get, with ear-phones, the tempo of Miss Del Rio's manner of singing. Then, both with ear-phones, will thus be connected, Whiteman's baton indicating the tempo of the movie star's vocal delivery across the continent.

Harry Link's Connection

Harry Link, mechanical manager of Waterson's, leaves April 1, and may align with Stanley Company on the booking end or go with a new publishing combination.

Ted Brown Coming Over

Teddy Brown's band is coming to America, preceding Jack Hylton. 'Taps' will book him in America.

2 Alleged 'Strikebreakers' Expelled from Local 802,

Brought up on charges of alleged "strike breaking," two members of the New York musicians' local 802, of the A. F. of M., Owen R. Jones and Thomas O'Connell have been expelled from the union.

It happened through the recent trouble in Louisville, where the two local musicians were caught in their alleged strikebreaking activity.

Both men are reported back in New York since the Louisville strike was settled by amicable adjustment.

The dropping of their names from the 802 list is said not to have ended the troubles of Jones in particular. It was generally known that Jones played the piano Sunday nights at the N. V. A. Club, New York, and that while he was away, other players were engaged.

The story recites further that when Jones came back he expected to resume his usual Sabbath playing for the N. V. A. The union interests notified the man who placed the concert and dance combos for the N. V. A. that if Jones played, No. 802 men would be called off the job. Through the channels that be word was slipped Jones that his services were not desired. Another pianist was sent there by the agency.

Petrillo Wants "Charity" Raise Made Official

Chicago, March 20.

A wage increase of $10 weekly for members of the Chicago Symphony Orchestra will be demanded at the close of the present season in April by the Chicago Federation of Musicians, according to James C. Petrillo, president.

At the start of the current season Petrillo asked for a $20 weekly increase over the minimum scale of $80. The Orchestral Association refused this and also a compromise demand for $10 increase.

Rather than have the orchestra disband private subscribers raised enough to provide for the $10 raise this season. Petrillo intends having this increase made official before the start of next season, in October.

Navara at Earle, Wash.

Baltimore, March 20.

Leon Navara, for three months master of ceremonies and stage band conductor at the Stanley here, has transferred to the Earle, Washington (same chain), to fill the gap at that house left by the departure of Whitey Kaufmann.

It is understood that Navara will work at the Earle without a stage band, using men from the pit.

Navara was a prolonged success at the S-C's Baltimore house, his piano virtuosity proving an innovation among stage band conductors here and fitting in nicely with the high tone atmosphere of the new Baltimore house. His final week brought him an ovation at practically every performance.

VECSEY'S CLAIMS

Armand Vecsey, musical comedy composer, is suing Guy Bolton, Fred Thompson, Bert Kalmar and Harry Ruby and Philip Goodman, respectively librettists, composers and producers of "The 5 O'Clock Girl," alleging that a proprietary interest in the book of the musical, now at the 44th St. theatre. It dates back to Vecsey and Bolton (with P. G. Wodehouse) collaborating on "The Love Exchange," which never saw production.

Fanchon and Marco Place M. C.

Los Angeles, March 20.

Jack Waldron, cafe master of ceremonies of the east, has been booked by Fanchon and Marco for a 14-week tour over West Coast Theatres.

Waldron has recently been playing picture houses around Chicago.

Street Musicians

The sidewalks of New York, along 8th, 9th and 10th avenues, are being flooded with musicians playing wind instruments. Numerous troups have been taking the open air routes. They work in pairs, trios, quartets and even as many as six were seen last Tuesday morning on 10th avenue playing flutes, cornets and trombones, surrounded by a crowd.

Closing of a large number of small theatres in the neighborhoods and general business depression is probably responsible for the free music. Some of the troubadours are small time vaudeville actors out of work.

ORGANIST IN IOWA THINKS UP NEW ONE

Des Moines, March 20.

Herbie Koch, featured organist at the Capitol (Blank-Publix) put over a new wrinkle last week when doing an Anna Eva Fay with the organ.

Getting behind a flock of whiskers and black glasses Koch announced that playing the organ was quite simple but that he could, through the use of mesmerism, teach anyone in the audience to handle the console without previous instruction.

An attractive young woman responded from the audience, was hypnotized, and played at will numbers called for as Koch went up the aisles getting whispered requests from the patrons.

The attractive young lady is Mrs. Koch.

Canned Music for Films

Every phonograph recording laboratory, including Victor, Columbia and Brunswick, is experimenting with "canning" music for film accompaniment.

The phonograph companies see a great future in the movie talker. Each is keeping pace with the screen trend through exhaustive and intensive recording developments for perfected synchronization.

Main Streets Like M. C.s

Des Moines, March 20.

Small towns in this neck of the wheat belt have attested a growing fondness for the stage band type of entertainment. Jay Mills and Casey Jones have been engaged as m. c.'s to alternate on a split week basis between the Ft. Armstrong, Rock Island, and the Riviera, Waterloo, Iowa.

Vitaphone goes into the Columbia, Davenport, April 7.

Heinzman at Bellevue

Johnny Heinzman, veteran music man, is under observation in Bellevue.

Heinzman has been with almost every music publisher in the business, last with Villa Moret in New York.

JAZZ AT CARNEGIE

A jazz piano concert of ambitious character is slated for Pauline Alpert, Victor recording artiste and picture house soloist, under Benjamin David's auspices. The jazz piano will be featured in three groups.

Miss Alpert will be sent out by Victor on a trans-continental concert tour to exploit her Victor records.

DAVE BERNIE AT ROOSEVELT

Dave Bernie and orchestra succeed Ben Bernie's at the Hotel Roosevelt, New York, April 2, when the latter opens with the new Aarons & Freedley musical, "Here's Howe."

Jenks Returns to Met, L. A.

Los Angeles, March 20.

Frank Jenks, former stage band leader and master of ceremonies at the Granada, San Francisco, comes to the Metropolitan here this week, opening with the first Publix unit to reach L. A.

Jenks got his start in this house as a member of the band and is now returning after an absence of almost a year.

BROADWAY'S FIRST BAND EVENT IN MONTHS IS FROM MEXICO

American Orchestras Feeling Standardization—Three or Four Bands Have Individuality—Rest Carbon Copies—Mostly Sounding Alike

The nearest approach to a sensation in band music on Broadway in a long while is the reception of Maestro Miguel Lerdo de Tejado and the Mexican Tipica Orchestra at the Palace, New York. The official Mexican Government entertainers were held over a second week.

It jibes with the conclusion felt these past few months that there is nothing outstanding on Broadway or in the country in the line of instrumental music, with the exception of the few top "names," not counting Whiteman, who is in a class by himself.

Modern syncopation has reached the stage where the bands are all good. Hence nothing striking about any of them.

They all sound alike to the public, which for this reason warms to the Mexican Tipica Orchestra with its soothing strings and sans the usual braying brass of the jazz bands.

Today among syncopation-jaded audiences nothing commands attention particularly. What a band gets is from its personnel as individual performers, not as an ensemble.

If there is a good 'lo or a singing combination or a comedy master of ceremonies or leader at the helm, or something otherwise distinctive about them, the band gains recognition. Take these individuals away and it would be just another band.

Division Leaders

There was a time when Whiteman's technique, Lopez's scenic productions in vaudeville, So-and-So's "hot" or symphonic orchestrations meant something as individual trademarks at the box office.

From that it has resolved itself down to Whiteman keeping in a field by himself, and the others among the top rank in their special divisions, such as traveling picture aggregations, like Waring's Pennsylvanians, or rousing revue performers like Irving Aaronson's Commanders, or class production and cafe instrumentalists like George Olsen and His Music, and other sub-divisions of the general show business, be it on stage, cafe, ballroom, radio or nite club.

A band today that can bring something startlingly new to Main street can write its own ticket. The Mexicans are making a bid for it.

The inevitable wind-up in the chop suey joints faces most of them if they continue in the same rut.

Bandmen should give this deep thought.

Paul Whiteman's German bookings are halted pending negotiations for a minimum of eight weeks' guaranteed time at $9,000 a week. Sachs & Wolf, who are arranging the German tour through William Morris, only offer four weeks.

Whiteman wants to take the European trip as a combined business-pleasure tour.

Orchestra Leader Plaster Against Ernie Young, Nil

Cincinnati, March 17.

Salaries of the eight principals and 10 chorines in the revue which was the show feature of the Home Beautiful Exposition in Music Hall, March 6-13, were held up by court proceedings on the closing night.

The show was directed by Jack Middleton, local agent, who secured the talent through Ernie Young, Chicago producer and agent.

A "plaster" was obtained by Henry Theis, orchestra leader, now playing at the Hotel Sinton, whose suit in Common Pleas Court alleged that Young owes him $2,400 for commissions at rate of $150 per week for the part Theis played in booking Young's revues into Castle Farm. Theis alleged that his agreement with Young was made verbally April 20, 1926, and that Young paid him $300 for two weeks' commissions, but still owes for 16. Theis' orchestra played for many weeks at Castle Farm, which was padlocked recently.

When Middleton explained to court attaches that Young had no direct connection with the exposition show, the prims, hoofers and ladies of the chorus received their cocoanuts as per expectations.

Gov't Curbs "10 Easy Lessons" Music School

Washington, March 20.

No longer will the correspondence schools teaching saxophone, banjo, etc., playing by mail use the word "Free" when it comes to the instruments supplied upon which to fake those lessons.

To avoid proceedings by the Federal Trade Commission a group of these schools entered into an agreement to discontinue the "false and misleading" advertising, as it was termed by the commission.

It was found by the commission that in advertising the instrument free the price charged for the lessons was inclusive of the instrument. In this same connection such terms as "success guaranteed" and misrepresentation of the quality of instruments, will also be discontinued.

Any school not abiding by this agreement will be called into the courts to explain why.

Letting Ray Miller In

Chicago, March 20.

Ray Miller may get the engagement at the Karzas' Aragon ballroom here, with a proviso or two. An understanding he might not be able to come in from out of town at all is dismissed by the union heads.

Through so many local musicians being unemployed, Miller will be requested by the Chicago union to engage six natives and have the other six his own men. But if Miller cries hard enough the union may even ease up on the native demand.

Canned Music Booming

Washington, March 20.

Opening of the new year finds the exports of phonograph disks still rapidly mounting, according to figures compiled by the Department of Commerce.

During January, 1928, there were 521,232 disks shipped abroad, as against 459,923 for the same month in 1927.

GOLDEN'S 3D B'WAY SPOT

Within one month, the Arcadia ballroom will be Ernie Golden's orchestra's third spot on Broadway. Golden left the Hotel McAlpin for the Knickerbocker Grill, which opened and closed in a few weeks. He is now set for the dance place, succeeding Frank Wiengar's Pennsylvanians, who have switched to Yoeng's Chinese restaurant.

PEABODY'S 3-DAY DATE

San Francisco, March 20.

Eddie Peabody, band leader for West Coast Theatres circuit, will play a three-a-day stand at the California, San Jose, the coming week-end en route from Los Angeles to Seattle, where he reopens for West Coast.

This will be Peabody's only three-a-day stand on the Coast.

INDIAN'S OPERATIC IDEA

Chief Yowlache, Yakima Indian baritone, completing a west coast concert tour April 30, comes east to study for grand opera at that time.

Chief Yowlache has appeared in picture houses under direction of Clifford M. Cole.

Forster's N. Y. Branch

Fred Forster, Chicago music publisher, is in New York to establish a New York branch.

Forster recently discontinued his jobbing business to give entire attention to his publications.

Sarhent and Lowe, dancers, Busch Sisters, singers, and Moran Sisters, dancers, have been placed in Broadway Chinese cabarets by the Elton agency.

Testimonial Benefit

at ORIENTAL THEATRE, CHICAGO

Midnight, Thursday, March 29th

for

JOE LEWIS

CHICAGO'S MOST POPULAR ENTERTAINER

Chicago's entire show world is heartily in accord with this testimonial and is behind it, with the Chicago Comedy Club handling its direction.

Joe Lewis, of high standing and wide popularity, was cowardly attacked and seriously injured through his work as a performer.

To ensure him the best of medical attention and to establish him in a commercial business (haberdashery) are the purposes of this benefit. First of all he needs a rest, to aid his complete recovery.

All funds and disbursements will be handled by properly appointed committees.

At Oriental, Chicago, Midnight, Thursday, March 29

TICKETS, $5 EACH

PLEASE SEND REMITTANCE FOR TICKETS OR CONTRIBUTION TO

Joe Lewis Testimonial Committee

CARE CHICAGO COMEDY CLUB 75 W. RANDOLPH STREET, CHICAGO, ILL.

RADIO RAMBLES

By Abel

Jack Little's Air Club

Midnight DX'ing brought in Little Jack Little from the U. S. Playing Card Co.'s station, WSAI, Cincinnati.

He amply demonstrated why this erstwhile song-plugger, and now a songwriter, is the biggest solo artist in the midwest. Little has a style of confidential song salesmanship and a personality all his own, which coupled with a deadly left-handed manner of "rolling" his bass accompaniment, elevate this songster into big money as a stage attraction before long. Like Jack Smith, Gene Austin, et al., Little is a soft cooer of songs.

His extensive radio popularity is gathered from the wide range of his fan mail names and towns which he announces in greeting them and seating them at choice locations of his Mythical Nite Club of the Air, as Little puts it.

Each number is done in response to a request of the parties he is seating, thus introducing a Harrisburg, Pa., visitor to a Cortland, N. Y., and Baltimore patron, in that manner making them acquainted for gathering around the same mythical table.

Little's name and fame had been percolating through from the west for some time, and he has never been heard to better advantage.

Prince Piotti's Rep

Coming on at 12:30 a. m., Prince Piotti, now a Brunswick recording artist, and who, like Little, was an erstwhile song plugger, whanged 'em with a vocal repertoire, assisted by Madelyn Hardy at the piano. Miss Hardy did for the first time on the air a new novelty number, "Rag Doll," that listens like another "Doll Dance." It is of the same tricky construction.

Piotti packs a sympathetic tenor and his "request program" evidences canny judgment in selecting a well diversified program. In response to the Victor Herbert fans, "Ah! Sweet Mystery of Life" was the opener. Maud Henry's beautiful "Loved One," waltz, and an excellent medley of old-time ballads followed. They were so old they were brand new, the Prince announcing them as 30 and 40 years old. "Away Down South in Heaven" was a contemporary song number, and announced as one of the big song hits of the day. It is, and merits the distinction.

From WBBR, a low wave-length Brooklyn, N. Y., station, Joe Merino and his fiddle, with alternate orchestral background, scraped through a raspy program. Sounded as much the fault of the poor transmission facilities of the station as Merino's technique.

More like the real thing was the anonymous dance orchestra from Don Dickerman's Heigh-Ho (re-christened Lido-Venice) via WABC. The station, unlike some others, goes to the opposite extreme of not announcing its call letters for long periods at a time. The band played its dansapation in continuous medley. An occasional "WABC" in between the pauses wouldn't harm for the benefit of the DX fans at the witching hour.

WMCA, with Duke Yellman at the "mike," a practice the NBC stations now deny their "name" band leaders, broadcast a satisfying dance program from the Mah Jong Inn. The McAlpin Hotel station, in its belief that the advertisers are entitled to more than an even break, permits the broad plugging for the restaurant such as Yellman spieled. His "Lady by the Name of Lou," a novelty fox-trot with a Spanish swing, has hit possibilities. Listens brand new.

One of the hottest bands on the air is Duke Ellington's from the Cotton Club Monday midnights. One torrid trumpet brays and blares in low-down style that defies passiveness on hearing it. The coon shouter's version of "One Sweet Letter From You" was also quite heated.

Monotonous Announcers

Casa Lopez orchestra headed by Vincent Lopez of Mondays seems to lack the color and atmosphere as when the familiar "Lopez speaking" percolated through the air. The stereotyped, sing-song announcers of the NBC must all be schooled to phrase their announcements in the same pattern.

Is that part of the NBC's idea of radio showmanship?

Lopez's own piano solos and the vocal interludes, along with the dance program, impressed favorably.

Dailey Paskman's Radio Minstrels from WGBS continue that station's best regular feature. Paskman now has two troupes, one making personal appearances in vaudeville and picture houses and the other for the Sunday night broadcasts.

Some of these announcers' near-comedy is brutal. "We have a bulletin from Florida," heralded Johnny Johnson's assigned announcer from the Hotel Pennsylvania grill, "'Stay Out of the South,'" which was the song title. Johnson by the bye has one of the rip-snortingest radio bands extant. They "sock it out" a-plenty.

The U. S. Military Band was one of WOR's last week-end highlights. Alexander Thiede, previously, was guest conductor of the Judson Symphony Orchestra.

A new Columbia system commercial, features La Palina, cigar girl, plugging that tobacco brand. On the same network Don Voorhees is one of the most prolific radiocasters. Between Voorhees' "Rain or Shine" nightly performances, records and the radio he is considerably occupied.

The Ipana Troubadours were strong on "dream" songs, according to the titles of their syncopation, although the standard "Smiles" overtured and finaled per usual. On the alternating system of artists, J. A. N. Caruso's orchestra headed the White Rock Concert.

The Whittall Anglo-Persians, conducted by Louis Katzman, with their better grade standard music and the South Sea Islanders on Saturday evening were outstanding with their program quality. A new dance band on the air is Frank Scott's and George Hall, not quite as new, similarly visits the NBC studios just to get stuff on the air.

Dari Bethmann and Steele Jamison, baritone and tenor, otherwise the Keystone Duo, with their ballads punctuated the ether pleasantly.

Cleveland Going Chop Suey

From WTAM, Cleveland, as the orchestra at the Far East Restaurant was concluding its program, "Variety Stomp" was picked out; name of band not caught. The announcer quickly switched the proceedings into another Chinese-American restaurant, Bamboo Gardens, Cleveland, where Emerson Gill and his orchestra were etherizing some fetching melody fox-trots. Looks like the trend in the midwest like in New York is all to the chop suey.

Cleveland is notoriously partial to popular priced eating places, with the night life otherwise "shot." Gill's program featured several new numbers, probably midwestern favorites, and all likely for national popularity. "I'll Think of You" and "As Long as I Live" were particularly fetching.

Henrietta Cameron, console artiste at Loew's Rio, clicked with her organ broadcast. In the line of organ broadcasts, Emil Valezco, formerly of the Roxy and now at the Colony, etherized a standard program from Lew White's organ studios at 1658 Broadway via WOR. Sunday afternoon WAAM, of Newark, picked up the sacred program at the Old First Presbyterian Church, Newark.

Mel Craig and the Leverich Towers Hotel orchestra from their own station, WLTH, were heard to a disadvantage owing to Craig's haphazard program routine. The numbers aren't popular enough and while new tunes are commendable, there is a limit to the consistency of their newness. An occasional familiar favorite is always liked. Craig, himself, handled the mike in fair voice.

Jimmy Flynn is now song-plugging for Remick's after being for years with Feist. He did "Auf Wiedersehen" and "Sweeping the Cobwebs" in association with the McAlpineers from the Hotel McAlpin via WMCA. The new McAplin dance orchestra, which succeeded Ernie Golden, is satisfactory enough although lacking that breezy Golden punch and personality that accompanied Golden's cheery "the next numbaah."

Roxy's Stroll

Roxy confessed his ennui Sunday afternoon as part of the regular Sunday aft Roxy Stroll and turned the mike over to Douglas Murray, his assistant, about whom he gagged as a newly-bridegroom. Roxy said he was leaving for Atlantic City for a little rest, promising to be back by next week, but that he would check up on Murray's Monday night broadcast on the same station (WJZ) by listening in at the seacoast resort. Erno Rapee was also put on by Roxy for a few words to precede their opening orchestral number, Johann Strauss' "Tales of the Vienna Woods," Rothafel stating that Rapee's accent is one of their biggest assets.

Murray took hold with the "Berceuse" from "Jocelyn" rendition.

Walter Haenschen, conducting the Gold Strand Group hour, effectively plugged the wire and mosquito netting manufacturing corporation which sponsors the hour. A stunt for fan mail check-

(Continued on page 76)

Conway's Broadway Chats

Harold (Kerry) Conway is back with Station WABC broadcasting his "Broadway Chat."

Conway does a theatrical news letter over the ether.

Tire Co. Air Ad

The Michelin Tire Co. takes to radio for advertising April 5 on the WJZ (blue network) chain.

Four Batchelors from "East Side-West Side" will be the permanent feature of the hour, booked by William Morris.

Stotesbury, of Philadelphia, is said to have played Clarence T. Mackay, welcoming his prodigal daughter back to the homestead in the second half of the tableaux.

Five Words Added to Radio Bill Pleases Stations

Washington, March 20.

Broadcasters won a halfway victory in the tentative agreement reached on the allocation of wave lengths by the Senate and House conferees.

As passed by the House the bill required allocation by states and population, this the broadcasting interests stated would "ruin them."

Agreement reached, which it is expected will be confirmed this week, though some opposition is already being voiced, adds the provision "as and when applied for."

Those opposing the amendment claim this will continue the present structure as set up. Those for it are saying nothing.

Judge Translates "Daze" Alibi Into 120 Days

St. Louis, March 20.

If Gordon Vandover, radio entertainer at St. Louis stations, does any broadcasting within 120 days, it'll have to be done by remote control—from the Workhouse.

Judge Rosecan so decided when he plastered that number of days at hard labor upon Gordon as a hit-and-run driver. Gordon explained that he was in a daze as a result of the collision and left the scene without fully regaining his senses. Judge Rosecan spelled "daze" a different way in meting out a hundred and twenty of 'em, and Gordon said he would appeal. And he did.

3-Cornered Booking Agency for Radio

John T. Adams, president of the Wolfsohn Musical Bureau, is due on the Paris today (Wednesday). Details for the closing of a tri-cornered radio booking organization embracing William Morris, Adams and Arthur Judson are being worked out.

As it is, the recently organized Adams Art Service, with Morris as the theatrical ally, was formed for the express purpose of catering to commercial radio's needs. The inclusion of Judson will bring in one of the most prominent concert managers.

All concert people have admitted their limitations as far as theatrical values are concerned, hence the strong Morris tie.

Behind in Orders

In the midst of acute economic conditions, according to some branches of business, Radio Corp. of America is over-burdened with orders and cannot fill the demand. Particularly as concerns combined talking machines and RCA radio sets, linked with Victor or Brunswick instruments, the Radio Corp. is considerably behind.

The RCA takes care of its own trade in individual sets first and then fills the calls for Victrola or Panatrope combination sets.

MARCH 29 NIGHT, DATE FOR 2D DODGE HOUR

National Tie-Up Good for the Bookers' Headache—Ghost Writers on Coast

A radio "time" courtesy by the Cheek-Neal Co., makers of Maxwell House coffee, which sponsors a regular Thursday night hour on the "blue network" (WJZ) of the National Broadcasting Co., makes possible the second Dodge hour. Eight United Artists' movie stars will feature the Dodge hour, as reported in Variety last week.

The definite date was deferred because of the trans-continental wire difficulties and interference with other commercial hours, the problem now facing the broadcasters on the matter of the national political conventions this June.

About 46 or 48 stations are set for the Dodge-U. A. radiocast, including the 28 of WJZ's network and seven of the Pacific Slope chain, with others filling in from the "red network" (WEAF chain) in the midwest.

The hour is set for 9-10 p. m. of March 29. Ghost authors are now in Hollywood writing the radio continuity for the film stars.

Paul Whiteman will be the "name" orchestra of the Dodge hour. His orchestra is being repeated at $5,000 for about 10 minutes as a result of his previous impression on the Dodge-Victory hour radiocast.

CAPT. ANGUS LEAVES N. B. C.

Capt. Howard W. Angus, director of programs and sales of the National Broadcasting Co., and a vice-president, has resigned to ally with the Radio Corp. of America in the patents investigations department. John W. Ellwood, formerly in M. H. Aylesworth's office, is now manager of the program department of the N. B. C.

Top Notch
"SILVER BELL"
BANJO ARTISTS
ROY SMECK
"Wizard of the Strings"
CAPITOL THEATRE, New York
WEEK OF MARCH 17
GRAND OPENING
STANLEY THEATRE
PITTSBURGH, PA.
M. J. SCHEIDLEMIER, Banjoist
Pittsburgh's Finest Orchestra; 40 Pieces
DAVID BROUDY, Conductor
PERRY BECHTEL, Banjoist,
Phil Spitalny's Enlarged Stage Band
Send for Free Illustrated Catalog
The BACON BANJO CO., Inc.
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LONDON—PARIS—BRUXELLES
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HARL SMITH'S
Lido Venice Orchestra
A PAUL SPECHT UNIT
Nothing "sweeter" in Dance Music
Now at BLOSSOM HEATH
St. Claire Shores, Detroit, Mich.

Song Writers
"The Greatest Book of Its Kind"
Inside Stuff on
How to Write Popular Songs
By ABEL GREEN
Music Editor, "Variety"
With an Introduction by
PAUL WHITEMAN
PRICE, 75c
ROBBINS MUSIC CORPORATION
Publishers
799 Seventh Avenue, New York

GUS ARNHEIM AND HIS ORCHESTRA
TWO SOLID YEARS AND STILL GOING AT THE
FAMOUS COCOANUT GROVE, LOS ANGELES

Greetings to the Profession from
JOHN WAGENER JULIUS FISCHER
JOHN M. STEINBERG CHRISTO TOURTOULIS
HENRY SOTOS
(The former Reisenweber organization almost complete)
who have had the time of their lives at
PALM BEACH this season

BETTY ABBOTT
THE ARISTOCRAT OF BLUES
NOW FEATURED AT MILLER'S LAFAYETTE CAFE, LOS ANGELES

RADIO RAMBLES

(Continued from page 69)

up is the offer of free song copies of "Baby Days," composed by Haneschen, to all those who request it.

Laundry Plugged

The St. George (Brooklyn) hotel's WSGH brazenly plugged a laundry. If that's their idea of command tune-in attention somebody doesn't know that radio receiving sets have always been equipped with dials that permit switching to other stations.

Herbert's Diamond Entertainers, a Sunday afternoon WMCA special, plugging a jewelry shop in Harlem "where millions of dollars of genuine blue white diamonds, etc.," is the spiel accompanying the entertainment, balanced matters with a pleasing violin, piano and tenor routine.

This direct advertising is Donald Flamm's idea of giving the small advertiser and small station a reciprocal look-in in the competition with the NBC network's dignified and conservative good-will exploitation.

WBBR, after misleading with Jones and Hare's "You Don't Like It," an obvious phonograph recording, later stated it was a recording broadcast program.

WABC picked up the Colony theatre's program Sunday afternoon, plugging "A Modern Du Barry" as the current feature, while WBBC (Brooklyn Broadcasting Corp.) etherized Harry Morton's Indiana Five from the Rosemont Ballroom, including Morton's own "Stompin' Fool" composition.

The 2 Merry Maids were pleasantly winding up from WAAM with "Ramona," the theme song of the picture of that name, and a certain hit, before switching to the Old First Presbyterian Church for the organ recital.

Good Syncopation

WCGU, the Sea Gate, Coney Island, station had some corking dance music by Dan Yohedan (surname not clearly caught) and Troubadours Sunday afternoon. For a lesser station, the brand of syncopation was especially good.

Tea and dinner music included Larry Funk's Blue Horse restaurant (Village) via WAAT, and Jack Berger from the Amoy restaurant, through WHN. A violin solo, the Meditation from "Thais," as part of the latter's program, clicked.

The Real Silk Bodies, male duo, plugging the Real Silk Hosiery Co., were another WAAM special while WAAT, also a Jersey station, etherized Victor records.

Judge Gustav Hartman broadcast a fervent 15-minute plea for the forthcoming Israel Orphan Asylum benefit at Madison Square Garden through WABC and Rudolph Roemer's Homers WMCA offered a $10 prize for correspondence to determine suitable ether public tastes. Roemer's Homers have been a radio standard for four years and the furniture company head stated he was anxious to keep abreast of the times and fill the demand for certain type of entertainment in the belief that now, with radio no longer the great novelty it was, conditions must have changed.

Tiny George Earle, of the Roemer family since its inception, was heard in "Diane."

Double Disappointment

Atwater Kent suffered a double disappointment Sunday night. After heralding Mme. Ernestine Schumann-Heink, Lucrezia Bori was pressed into service and that songbird, too, suffered a cold on the eve of the operatic broadcast, neccessitating Reinald Werrenrath's late substitution. The tenor deferred a southern concert date to accomodate.

Nite Club Engagements

Billy Curtis' cafe bookings this week include Al Davis' revue, Club Madrid, Atlantic City; Harry Stoddard's orchestra, Club Madrid, Philadelphia; Evelyn Paul, Dolores DuPont, Charlotte Arnold, Clark & Powell, Adelaide Lawrence, Colonial Inn, Singac, N. J.; Lucille Burton, Caton Inn, Brooklyn; Jack Miller, Roan Sisters and Rose de Carboda, New Commodore restaurant, Utica; Sonia Tamora, Beaux Arts, New York; Claire Willis, Al's Tavern, Brooklyn; Sugar Marcelle for Jimmy Kelly's, Sullivan street, New York; Frank O'Neill, Muriel Hoffman and Lola Austin for Clifford Lodge, Passaic; Virginia Pearson, Golden Inn Cafe, Atlantic City; Pearl Russell, May Jones, May Farland, Silver Slipper, Atlantic City; Ila McCall for Beaux Artists, New York; Blenda Ranson, Jardin Royal, New York; Madeline La Verne and Carroll Sisters, Golden Inn, Atlantic City; Marie Poliett, Club Madrid, Atlantic City; Ann Popove and Mildred Manley, Yoeng's, New York; Stanley Warner, Queensland, Brooklyn; Wood Sisters, Lido-Venice, Boston; Elsie Gilbert and Marvay and Florence for Jimmy Kelly's, New York, and Constantin and Wallette, Moulin Rouge, Brooklyn.

HERE AND THERE

Glen Carter's Varsitonians, a 10-piece orchestra composed of graduates of the University of Washington, succeeded Ed Landry and his orchestra in the Cinderella Roof, a Los Angeles dance hall.

Joseph Klein, formerly at the Denver theatre, Denver, has succeeded Carbonara as conductor of the Midland concert orchestra, Cincinnati.

Hesiquio Ramos, formerly organist at the Capitol, New York, and for the past year at the Capitol, Ansonia, Conn., has resigned. He is succeeded in Ansonia by Frank Keedy of Chicago.

Ange Lorenzo and orchestra are at the Mt. Plymouth Club-Hotel at Mt. Plymouth, Fla., for a winter engagement. Lorenzo is a songwriter and co-author of "Sleepy Time Gal," Feist's hit.

Harold Stern and his 35-piece band have been re-signed for Manhattan Beach pavilion, New York, for this summer opening June 29. Stern has the music at the hotels Ogden and White.

William Benbow, colored band leader, and his musical outfit, now in Cuba, plan a trip to Hayti before returning to New York. This means that they will be away from home the greater part of 1928.

Flossie Brooks is now with DeSylva, Brown & Henderson, shifting from Shapiro-Bernstein.

Cy Olean and his orchestra opened at the new Lauretta McDermott club Monday. Eleanor Terry, singer, is also added.

Ben Pollack and his Victor recording orchestra open for Fox, doubling from the Little Club this week. Lane Sisters, of the cafe, will be in the act.

Jan Garber has gone Columbia as a recording artist. Garber and his orchestra were with Victor.

Aunt Jemima is now "canning" for Columbia.

Three bands have been placed on the "unfair list" of the New York local, 802, of the A. F. of M. They are Puglia's band, Santa D'Aquila's band and the St. Claire Mission band.

Ernest Edgar Runacres is being sought by his mother, who is in charge of a nurse in Los Angeles. The nurse makes the appeal on behalf of the old lady with the nurse's name and address, Mrs. Beulah Allen, 3417 Whittier Boulevard, Los Angeles.

Fud Livingston, arranger, is composing saxophone solos for Robbins Publications.

MEYER DAVIS' MUSIC

Orchestras Extraordinary

MAINTAINING OUR USUAL SUPREMACY

PLAYING THIS SEASON AT PALM BEACH
at the Following Exclusive Establishments:

WHITEHALL
Orchestra Under Direction LON CHASSY

EVERGLADES CLUB
Orchestra Under Directiton IRVING WEISS

THE BREAKERS HOTEL
Orchestra Under Direction JACQUES LUBE

PATIO LAMAZE
Orchestra Under Direction BEN GLASER

SPECIAL FLORIDA UNIT
Orchestra Under Direction HARRY ALBERTS

GEORGE THOMAS, Booking Manager

Playing Private Parties Given by

MRS. E. T. STOTESBURY
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MRS. JAY F. CARLISLE
MRS. EDWARD F. HUTTON
MRS. GEORGE P. SLOAN
MRS. PIERRE L. BARBEY

BATH AND TENNIS CLUB BALL
Orchestra Personally Directed by MEYER DAVIS

MAIN OFFICE

WASHINGTON
1 Thomas Circle

PHILADELPHIA
Bellevue Court Bldg.

NEW YORK
1600 Broadway

PALM BEACH REPRESENTATIVE
BEN ABRAMS

INSIDE STUFF
ON MUSIC

Fabello's Popularity Uptown

A personal following paralleling Paul Ash's extraordinary Chicago popularity is enjoyed by Phil Fabello at Loew's 7th Ave., at 124th street, New York.

A Fabello Musical Club had been in existence among the patrons for over two months. Louis K. Sidney orders extra talent booked for special nights when the musical club turns out in theatre parties.

Organists at Studios

A good number of picture house organists on the coast are picking up some side money around the studios cueing music to be scored for film previews. Some of the console artists are cleaning up as high as $100 a week extra for this work. Average pay for a job of this sort nets around $20 a picture, with the film producer figuring the amount worth it in putting his product over to better advantage at the preview.

Jack Kapp is the newly appointed head of the Vocalion record division of Brunswick-Balke-Collender Co., in complete charge of sales and recordings. Kapp's promotion follows a concrete survey of the country's musical tastes, particularly the southern and midwestern demands for "hill-billy" and "race" records. These two departments have been chiefly developed by Kapp and have contributed to the Vocalion's financial success. Unlike the Brunswick system of distribution, Kapp has installed a jobbing outlet system for the Vocalion product.

Kapp assisted Carl Sandburg in the latter's compilation of "The American Song Bag," the recording executive's keen observation and fund of information in connection with peculiar regional tastes proving of great value.

It was Kapp who taught the mountaineer music dealers to capitalize the hill-billy folks' penchant for purchasing from six to 15 copies of the same record. The mountain people don't come down into the valley towns for months at a time, and their chief amusement is the constant repetition of their favorite record, wearing one out and playing a new one.

Giving It Away and Then!

With bands scrambling to get on the air gratis, particularly any of the National Broadcasting Co. stations, counting on the plug and prestige to advance them, the thought presents itself if it's worth it, especially if a commercial hour is hoped for. Vincent Lopez is the best answer. With Lopez the name he is, he should be able to write his own ticket on the air. But seemingly, having done his stuff for nothing, they don't want to pay him. Instead, the Shilkrets and the Haenschens have many of the prominent commercials between them.

From Palm Beach

HARRY ROSENTHAL

announces

THE OPENING OF HIS NEW OFFICES

STEINWAY HALL

West 57th Street, New York City

Now Playing 10th Season in Palm Beach and Personally Directing His Orchestra at the Bath and Tennis Club, Palm Beach, Florida

Buffalo Mayor Attacks Speakeasies Via Albany

Albany, March 20.

State Senator William J. Hickey of Buffalo has introduced a bill in the legislature as a new weapon of attack on night clubs and speakeasies which fail to live up to city closing edicts and ordinances. The measure provides that membership corporations, a form of organization often used to camouflage joints may be investigated by the supreme court and their charters revoked if it is found the corporations are being operated for profit or that the conduct of the clubs tend to create a public nuisance.

Introduction of the bill is the result of the warfare Mayor Schwab is waging in Buffalo on night clubs in that city, where they have turned a deaf ear to his closing orders. Under the scope of the measure come all membership corporations organized for social, recreational or amusement purposes. They are subject to inquiry by the supreme court on the complaint of mayors, chiefs of police, common councils or other local legislative bodies.

Berman Bros. Opposish

Los Angeles, March 20.

Henry Berman, brother of Bobby Berman (B. B. B.), will vie with the latter for honors in the night life racket here when Henry opens at Miller's Lafayette cafe next month as m. c.

B. B. B. is firmly entrenched at Coffee Dan's in the same capacity.

Henry at present is in New Orleans.

TAVERN

A CHOP HOUSE OF EXCEPTIONAL MERIT

156-8 WEST 48TH STREET

East of Broadway

Talent and Wives

A former vaudevillian who is now a booking agent on Broadway, probably books more talent for night clubs than any other man in town. Today he has two offices but his business has grown so rapidly that negotiations are under way to move into a suite of eight rooms.

This agent estimates that at least 60 new faces appear in his offices daily. And that most of the girls are of the kind you read about—those who come to New York, become disillusioned, return home, settle down and maybe make good wives.

3 HARLEM HOLD-UPS

Burglars have thrown a scare into the colored theatres and night clubs of New York through three robberies within the past fortnight.

The first hit the Lafayette theatre, where a band of white boys not only bagged $700 but gave the manager, Bernard Burtt, a severe beating.

The second robbery was at the Footlights Club, where professionals, white and black, were stuck up by a white outfit who forced the victims to take off their pants, so they could make a clean getaway. The haul here was $400. This is "Sloe Kid" Thompson's club, and Thompson had just left before the stickup. Thompson is the husband of the late Florence Mills.

The third robbery happened last Thursday night when the Sheep Club in Harlem was stuck up. The combined losses here of the persons present amounted to $300.

Chi Cafes Expect No Breaks and Get None

Chicago, March 20.

One by one Chicago's night clubs are biting the dust, following the wholesale Federal raid staged here a short time ago. Among the better known cabarets which are now under Federal padlocks for one year are the Rendezvous, the Jeffrey Tavern, Club Bagdad and the Plantation, a black and tan cafe.

A strange feature of the padlocking is that a month before the case is brought up for hearing the cafe affected usually cuts down on its operation costs and entertainment. A week before the padlock is applied the places clean up, dispose of all equipment and voluntarily close up shop. Then comes the padlocking notice.

SILVER SLIPPER

(NEW YORK)

New York, March 15.

The new Slipper revue, conceived and staged by N. T. G. (Nils T. Granlund) has as many as or more credits than a Broadway production. And while the premiere performance, more in the nature of a dress (literally an undress) rehearsal was a bit ragged as was to be expected, it was not a case of too many cooks despite the variegated number stagers, authors, costumers and outfitters.

For nudity, the Slipper show rivals the Frivolity, a companion enterprise with the 48th street cafe, for the undress thing. Beryl Halley, still wearing a smile and an air of naivete, is the center of attraction, but her sister Eves at times threatened to outstrip Miss Halley in the inside stuff on the epidermis.

The show will be speeded up as it progresses. Obviously it has the ingredients. Mollie O'Doherty, the cutie who came to attention at the Club Frivolity, is doubling from "Rain or Shine" into the floor revue. The gal's a wow of a worker and more than sustains the tempo in her assignments.

Patrice Grandee, Spanish song and dance artist, is a looker, clicking with specialties. Harriett Marned, Evelyn Martin, an energetic buck and strut stepper; the cute Hanley Sisters, La Vergne Lambert, and an extraordinarily pulchritudinous chorus comprising Patsy O'Day, Patti Hastings, Frances Mildern, Marjie Kollack, Edith Martin, Gwen Tremble, Ripples Covert, Kiddie Young, Ann Brown, Chris Crane, Marion Strasnick, Marie Jeanne Libby, Diana White and Jeanne West comprise the cast. Of the chorus, the beautiful and young (very! no more than 16 or 17) Patti Hastings is a dazzling eyeful who, if coupled with histrionic ability, would whang 'em in the flickers.

The male stars include John Walsh, new cafe tenor, from productions, who lends the necessary class, and Jimmy O'Brien, tirelessly prolific refrainist, accompanying the Tommy Gott orchestra in the vocal interludes, and pleasing during the dance sessions. O'Brien has no spot in the show proper.

Pete Woolery from the Frivolity officiated in the "Shawl, Fan and Pearls number, probably filling in, although, too, possessed of a good lyric tenor. The Gott band, with the crack trumpeter at the helm sizzling with his syncopated technique, are holdovers and sturdy features for the dance music.

LeClaire and Carita, an adagio team new to Broadway, were added starters and worthy of featuring. They will make themselves talked about at the Slipper. LeClaire suffered a "shiner" through his partner inadvertently elbowing him in an acrobatic lift. LeClaire stated he was out on his feet, but automatically completed the number without suggesting the accident until the ensuing blue swelling under the optic.

N. T. G. has designed some novel numbers. A Mardi Gras idea was a colorful al fresco starter. The Robin Hood ensemble, led by Miss O'Doherty, with Evelyn Martin as Peter Pan, was a flash in midsection. Too many waltz specialties followed in succession, capitalized for comedy by Granny, but readily remedied through better routining. Kitty Young, Evelyn Martin, Patrice Grandee and Miss O'Doherty all waltzed.

LaVergne Lambert exhibited Russe stepping; Jean Russel a buck; Miss Martin a corking strut; Miss Grandee a Spanish specialty; and John Walsh re-encored several times with contemporary ballads.

The first half finale, a Chinese ballet, was well conceived but not as expertly presented; also that is a matter of rehearsal. The second half finale was a Buddy Bradley staging of Billy Pierce's "Sugar Foot Strut."

A pretentious Jewel Ballet reopened, featuring some clever flash costumes of a character worthy of a stage revue. The tune to this number was a blatant "steal" on "Little White House" from "Honeymoon Lane."

LeClaire and Carita, in their adagio solo, as well as in the Chinese ballet, scintillated. The Hanley Sisters did an original conception of the "Varsity Drag." Marion Strasnick, with a toe number, and the Shawl, Fan and Pearl flash rounded it out. In the latter, the undress thing was marked.

With the approach of milder weather, the girly show is perfect for cafe floor divertissement and worth the $2 week-day tap; $3 on week-ends. *Abel.*

Coffee Dan's Made Pretty

Los Angeles March 20.

Something in night life unique and different is the new remodeling job done on Coffee Dan's. Johnny Davis ("Coffee Dan") blew a chunk of dough on the new layout but got something attracting attention from theatrical people in particular.

The cellar night place now has everything pertaining to things theatrical with new lighting effects. Panels on the walls represent every department in the show business, including the picture studio.

Syrup-Sipping Singer

Milwaukee, March 20.

Earl Norton, 35, giving his home as Chicago, cabaret singer, was found stupified by soothing syrup in a rooming house here. He told the cops that the syrup has the same effect on him as dope. He was given 24 hours to get out of town.

Friendly Plug Costly

Utica, March 20.

Use of a burlesque principal as a nite club ballyhoo doesn't pay, Louis Pallons and James Montana, Commodore restaurant and night club proprietors, found out.

A burlesque outfit at the Colonial praised Louis' hospitality from the stage and indicated that one could get foggy there. The federal agents knocked the place off before the show left town Saturday.

A previous burlesque troupe had advertised a men's pleasure resort, giving location and details—and got away with it.

Tabs Still Falling For Lopez' Hooey

Tabs have been falling plenty for the Vincent Lopez hooey against the past week-end and early in the week about Lopez complaining "Broadway ain't what it used to was," etc., as the reason for closing his Casa Lopez.

After professing skepticism on all future Lopez publicity, they went just as heavy for this, including the mention of Mrs. Clarabelle Walsh and Betty Randolph as the new Casa proprietors, with Al Shayne now in control. The next day both denied it, although both are most friendly with Lopez. Miss Randolph, of 25 East 67th street, did straight for the Jack Osterman assault story. Mrs. Walsh, residing at the Hotel Plaza, New York, is one of Lopez's patronesses.

Business details for Gene Geiger and Lopez taking over Woodmansten Inn, the Pelham, N. Y., roadhouse, from Joe Pani, are still pending. Lopez and orchestra may also go into the new "Vanities."

Sunday vaude shows are out at the Empire, Newark, N. J. Lack of patronage responsible.

CABARET BILLS

NEW YORK

Ambassadeurs
Blackbirds Rev
Ada Ward
Adelaide Hall
U S Thompson
Eddie Gray
Will Vodery Bd

Bamboo Inn
Hilda Rogers
Honey Brown
Taylor 3
Virginia Wheeler
Violet Speedy
Marion Smith
Dorothy Phillips
Henri Saparo Bd

Broadway Gardens
Brevities of 1928
Warner Gault
Florie
Jack Totten
Bird Sis
Marion Lewis

Chez Florence
Florence
Sneeze & Palmer
Florence's Orch

Club Alamo
Larry Moll Rev
Mack Sharkey
Lucy
Leo Bernstein
Sonny
Joseph Velytramo

Club Barney
Alice Weaver
Walter O'Keefe
Eleanor Kern
Hale Byers' Orch

Club Ebony
Colored Show
Ebony Bd

Club Lido
Fowler & Tamara
Meyer Davis Orch

Club Monterey
Fred Clark Rev
Jack Irving
Ethel Anderson
Jerry Osborne
Agnes Dempsey
Hazel Sperling
Astair Bernhardt
Alice Ray

Club Richman
Geo Olsen Orch
Juliette Johnson
Geo Murphy

Connie's Inn
Leonard Harper R
Allie Ross Bd

Everglades
Earl Lindsay Rev
Eddie Chester
Eddie Davis
Fred Dexter Orch

54th St. Club
Dan Healy Rev
Fuzzy Knight
Frances Shelley
Alice Ridnour

Frivolity
N T G Rev
Vee Carroll
Hotsy-Totsy
Pete Woolery
Jack White
Tom Timothy Bd

Helen Morgan's
Helen Morgan
Lane Sis
Arturo Gordoni
Dorothy Croyle
Aimee Revere
J Friedman Bd

Hofbrau
Floor Show
Gus Good
Frank Cornwell
Frank Cornwell Or

Hotel Ambassador
Grace Hill
Geo Marshall
Van der Zanden Or

Hotel Biltmore
Madl'ne Northway
Geo Chiles
B Cummins Or

Hotel Manger
Hal Kemp Orch

Jardin Royal
Paul Specht Orch
Jean & Viola
Wilda Ganeau
Martin & Lake
Ramona Betzer
Chick Kennedy

Leverich Towers Hotel
Brooklyn
Marguerite Howard
Phelps 2
Leverich Towers'Or
Mel Craig Orch

Little Club
Dorothy Barbour
Eliz Higgins
Jack Clifford
Beth Miller
Lane Sis
4 Masters
Ben Pollack Orch

Loretta McDermont Club
Loretta McDermott
George Walsh
Hauser Bros
Manhatters Orch

Montmartre
Emil Coleman Bd

McAlpin Hotel
McAlpineers' Orch

Oakland's Terrace
Will Oakland
Landau's Bd

Palais D'Or
B A Rolfe Bd
Rolfe's Rev

Park Centr'l Hotel
Arnold Johnson Or

Parody Club
Jimmie Durante
Lou Clayton
Eddie Jackson
Parody Rev
Garret & Lizt
Lily de Lys
Frankie Morris
Helen Grey
Thelma Carleton
Muriel Holland
Annette Ryan
Jean Rolling
Durante's Orch

Pennsylvania Hotel
Johnny Johnson Or

Salon Royal
Texas Guinan
Tommy Lyman
Bigelow & Lee
Jacques Green Or

Silver Slipper
N T G Rev
Baryl Halley
Mollie O'Doherty
Evelyn Martin
Hanley Sis
La Vergne Lambert
Harriett Marned
Patrica Grandes
Jean Russell
Le Claire & Carita
John Walsh
Jimmy O'Brien
Tom Gatt Orch

Small's Paradise
L'n'rd Harper's Rv
Atta Blake
Jazzbo Hilliard
Dewey Brown
Sherman & White
Susie Wrotem
Alto Oates
Bee Footes
Blondina Stern
Bronze Chorus
Chas Johnson Bd

Strand Roof
Jack Connor's Rev

Swanee Club
Len Harper Rev

Ten East 60th
Margaret Zolnay
David Gerry
Larry Siry Or

Waldorf-Astoria
Meyer Davis Or

CHICAGO

Alabam
Dale Dyer
Lew King
Ralph Bart
Bernie Adler
Eddie South Bd

Ansonia
Evelyn Dean
Lew Jenkins
Helen Gordon
Ted Ledford
Sleevemyer Sis
Bobbie Pincus
June Harrison
Bill Kranz Bd

Chez-Pierre
Pierret Nuyten Rv
Earl Hoffman's Or

College Inn
T & B Healy
Joe Regan
Mirth Macks
Sherman Bd

Colosimos
Bobby Danders
Maude Hanlon
Joffre Sis
Mearae Sis
Teddy Martin
Norma Lentz
Art Williams

Davis Hotel
Betsy Rees
Al Handler Bd

Frolics
Nellie Nelson
Hal Hixon
Lillian Barnes
Peppino & Carthe
Gypsy Lenore
Eddie Clifford
Ralph Williams Bd

Golden Pumpkin
Banks Sisters
Russell & Durkin
Gene Gill
Jean Gage
Austin Mack Bd

Club Katinka
Joe Allen
Trixie Rose
Grace Russell
Danny Varross
Lee Gunning
Smith-Hades Bd

Kelly's Stables
Sammy Dyer
Bernice & Brown
B'way 4
George Staten
Honey Maples
Ed Goodbar
Hawkins & Moritz
Kennebrew 3
Johnny Dodds' Bd

Lido
Inez Gamble
Kaaihue & Kaena
Charlie Schultz
Barry Clay Bd

Lindo Inn
Rose Taylor
Roy Mack Rev
Josephine Bruce
Rose Page
Babe Fisher
Fred Burke Band

Parody Club
Zita & Howard
Margie Ryan
Phil Murphy
Harry Harris
Virginia Sheftall
Flossie Sturgiss
Jules Novit Bd

Rainbo Gardens
John Reed
Irene George
Adams Sis
Bernice Kelly
Sol Wagner Bd

Samovar
Olive O'Neil
Carroll & Gorman
Joffre Sis
Fred Walte Bd

Terrace Garden
Bonnie Adair
Kay Sis
Gertrude Clauss
W Wadsworth Bd

Vanity Fair
Vierra Hawaiians
Karola
Dick Hughes
Betty Brown
Leo Wolf Bd

WASHINGTON

Carlton
Harry Albert
Meyer Davis Orch

Chantecler
Paul Fidelman
Meyer Davis Orch

Club Lido
E Dougherty Or

Club Madrillon
Tommy Manahan
J O'Donnell Orch

Club Mirador
M Harmon Orch

Le Paradis
Harry Albert
Meyer Davis Orch

Lotus
Archie Slater Bd

Mayflower
Sidney Seidenmann
Sidney's Orch

Swanee
Al Kamons
Meyer Davis Orch

Wardman Park
Sidney Harris
Meyer Davis Orch

PHILADELPHIA

Club Lido
Broadway Follies
Charlie Crafts

Club Madrid
Chic Barrymore
Velos Yolande
Jean Wallin
Jocely Lyle
Marcella Hardie
Pauline Zenos
Buddy Truly
Joe Candulio Orch

Piccadilly
Al Wohlman
Murray Sis
Jean Gaynor
Isabella Dwan
Mattie Wynne
Al White
Aveada Charkoule
Abe Balinger's Rev

Walton Roof
LeRoy Smith Orch

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OBITUARY

NORA BAYES

Nora Bayes, about 50, international vaudevillian and musical comedy favorite, died March 19 of cancer in the Jewish Hospital, Brooklyn.

The stunning news sped along Broadway Monday that Miss Bayes had died suddenly that morning.

Miss Bayes entered the hospital a week ago Monday. None outside the immediate family, her secretary and two servants, knew she had gone there for what she termed a

In Sad, Loving and Everlasting Memory of
NORA BAYES
Who Passed Into Eternal Rest March 19, 1928
Gone, but Never Forgotten
PAULINE COOKE

"rest." An abdominal operation was resorted to as a last supreme effort to save her life, but a relapse caused her death.

Up to the time she went to the Jewish Hospital Miss Bayes was seemingly in excellent health, and had played several local Fox houses a few weeks before, while the Sunday night before entering the hospital she sang over the radio from the Doyers Street Mission.

Her last stage appearance was the last half of the week of Feb. 13 at Fox's Academy, New York, and the first half of the week, Feb. 20, at Fox's Audubon (168th and Broadway).

At the time she was booked by Edgar Allen of the Fox vaude staff Miss Bayes remarked that "I'd love to play one more week and retire."

In Revered and Cherished Memory of My Life Companion
NORA BAYES
I Would Gladly Give My Life to Bring Her Back Again
JENIE JACOBS

For that one week of Fox time she was paid $5,000. In her early days she had played the Olympic, Chicago, for $15 a week. And Tony Pastor's for $50.

It was believed by many Miss Bayes was born in Chicago. Others maintained it was Milwaukee which even the "Who's Who in the Theatre" designated as her birthplace. But perhaps the woman closest to her in the past 14 years during which time she has represented her personally was Jenie Jacobs, the agent, who avers that Miss Bayes was a native of Los Angeles.

Miss Bayes' real name was Eleanor Goldberg. She is survived by her present husband, Benjamin Friedland, whom she married three years ago (Miss Bayes had been married five times), and three adopted children, Norman, 10; Nora Bayes, Jr., 9, and Peter, 7;

A YEAR AGO TODAY
(MARCH 27, 1927)
GOD
WILLED THAT TWO BEAUTIFUL SOULS SHOULD PASS TO THEIR ETERNAL REWARD
MY WIFE
NORA VAN HOVEN
MY MOTHER
KATHERINE VAN HOVEN
IN FOND REMEMBRANCE
HARRY VAN HOVEN

one brother, Harry Goldberg, a jeweler in Los Angeles, and married sister, Mrs. Ida Klein, Chicago. Miss Bayes' mother died just before the holidays.

Her stage career was varied and eventful, with her domestic life characterized by marriages and divorces up to her last union. Miss Bayes and Mr. Friedland recently celebrated the third anniversary of their marriage with a party at Miss Bayes' home, 624 West End avenue, New York, this home having been bought by Miss Bayes when she and Jack Norworth, a former husband, were stage partners. Miss Bayes was the life of the party, singing some of the songs that made her famous on both sides of the ocean.

And then came another merry party at the Bayes home just a week prior to her hospital entrance which was a double birthday anniversary for the adopted boys, Norman and Peter, whose birthdays were only three days apart. Miss Bayes was the happiest "mother" imaginable as she saw the juvenile guests gather for the party.

Miss Bayes was married when a mere girl, her first husband being Otto Gressing. Her second was Jack Norworth. Bayes and Norworth became a stage standard act. They were divorced. About 14 years ago she married Harry Clarke, actor. After their divorce Miss Bayes about eight years ago married Arthur Gordoni, and once more divorce entered Miss Bayes' life.

Her marriage to Mr. Friedland, New York real estate man and owner of the Affiliated Garage Co., New York, took place aboard the "Leviathan" three years ago.

Miss Bayes was in a number of Broadway shows. Of late she had

IN MEMORY OF
Our Dear Friend
JULES HURTIG
Annette and Dolly Morse

also appeared in the picture houses where her salary was $5,000 weekly.

Miss Bayes' fight against a physical condition she knew might bring about her demise in time is regarded as that of a heroine.

She had been a very sick woman and in Germany specialists had told her that she had cancer. Back to New York she came, a shadow of her former self. Her weight was exactly 82 pounds. Miss Jacobs had Miss Bayes booked for the Palace, New York, and when she appeared there those who knew the Nora of old were amazed at the change in her. Then she took up Christian Science and in a time began to regain weight.

Miss Bayes became interested in charity and would rather have played a benefit than anything else. During the war she did all that she could for the boys over there and

JO PAIGE SMITH
With Me Always

was always engaged in making some little thing to be sent to them.

She had made big money on the stage. Yet she passed up a Sunday night concert at the Winter Garden to sing for nothing at the Bowery Mission, her appearance being broadcast. Miss Bayes made many records and had contracts with Victor and Columbia.

Miss Bayes had an extensive repertoire of songs which ranged from semi-classics to the comedy type. She had the exceptional knack of putting over a song which continually brought her countless copyists. In her recent Fox engagement she permitted "requests" and these brought back some of her old standbys like "Down Where the Wurzburger Flows," "When Mother Was a Girl" and "Has Anybody Here Seen Kelly?" At the Academy she was on for 30 minutes, sang six songs of her regular act and then gave the audience seven request numbers.

It appeared coincidental that Miss Bayes should die just four years to the day that Barney Bernard died. Miss Bayes and Mr. Bernard had been very close friends.

Funeral will be held tomorrow morning (Thursday), privately. Remains will be placed in a receiving vault in a Brooklyn cemetery.

It was Miss Bayes' expressed wish that her friends did not view her remains after death, but to remember her as they last saw her in life.

The funeral will be held under the Christian Science ritual.

C. F. CLUETT

Charles F. Cluett, 61, musician, and president of the piano and organ manufacturing concern of Cluett and Sons, died at his home in Round Lake, N. Y., March 18. Cluett had only recently returned from a honeymoon trip to the South with his bride of January, Mary V. Madigan, his secretary for 12 years. A cold, contracted while traveling, developed into pneumonia.

Cluett's grandfather, father and four brothers came to Troy, N. Y., from England, and in 1854 organized the firm. It was one of the pioneer piano and organ manufacturing companies. Deceased's relatives are owners of Cluett, Peabody and Co.,

MEMORIAM
CHARTER MEMBER
JULES HURTIG
GONE BUT NOT FORGOTTEN
Jewish Theatrical Guild of America, Inc.

largest collar manufacturing company in the world.

Cluett is survived by his widow, 31; a brother and two sisters. He was himself a well-known organist.

ROBERT WORTHAM

Robert Worthman, 47, died March 18 at his home, 127 Macon street, Brooklyn, of heart trouble.

Mr. Wortham was a technical picture director and one of the pioneers of the industry in that branch. He started in film work about 25 years ago, working with the old Universal and other plants on the Coast. Among some of his connections were with Goldwyn, Fox and Whitman Bennet companies.

The widow, Mrs. Paula F. Wortham, and a daughter survive.

Remains will be cremated and the ashes sent to his old home in Texas.

DR. HENRY AMLING

Dr. Henry Amling, former circus veterinarian, and who for 30 years specialized in the treatment of stage animals and race horses, was accidentally asphyxiated in his apartment in the Bronx, New York, March 19.

Dr. Amling, graduate of the New York College of Veterinary Surgeons, was connected with the Bronx Zoo. He had cared for a number of professional animal shows. At one time he was connected with the Hagenbeck and Bostock shows.

WILLIAM KNIGHT

William Knight, 54, vaudevillian, died March 13 at the home of his brother, 4414 Malden avenue, Chicago, after a year's illness.

Knight was best known through the act of Knight's Roosters, and for many years worked in vaude with his brother as Knight Bros., and later as Knight Bros. and Sautelle.

His widow, Clara G. Knight, survives. Interment in Chicago.

WILLIAM H. DENTZEL

William H. Dentzel, 52, known as the "carrousel king," died Feb. 13 in Philadelphia. A news account of his death appears on the Outdoors page.

Arthur A. Harbaugh, 59, stage manager, Colonial, Akron, O., was

MEMORIAM
MY SPONSOR IN SHOW BUSINESS,
MY GREATEST ADMIRER AND DEAREST FRIEND
JULES HURTIG
MAY HE SLEEP IN PEACE
LONEY HASKELL

killed in a traffic accident there March 12, when his auto collided with a bus. Mrs. Harbaugh, 57, with him at the time, was also killed.

Harbaugh had lived in Akron all his life, and for the past 26 years managed the Colonial stage. Interment in Akron.

George R. Whitney, 57, father of Marjorie Whitney, dancer, died March 4 at the Whitney home in Lincoln, Neb.

Dr. William G. Dodds, twice president, Ontario County Fair Association and former secretary of Canandaigua Theatre, Inc., operators of the Liberty and Playhouse in that city, now Schine-owned, died March 15.

Will Bailey of East Weymouth, Mass., for more than 25 years correspondent to the Boston "Globe," and well known in musical circles, died at the Massachusetts Homeopathic Hospital following an operation. He was 75 years old.

A sister of Billy Atwell, agent, died in New York City March 12.

Mrs. Martha Hopson, 69, concert artist, sister of the late Samuel A. McCarthy, died March 16 at Danbury, Conn.

Adrian C. Cartier, 32, of Universal's export department, died recently in New York of heart trouble. He joined U in 1924.

George Wilson, 62, well-known figure in Chicago cafe circles, died March 13.

The father of Jack Robbins, music publisher, died March 10.

Carrousel "King" Dies

Philadelphia, March 20.

William H. Dentzel, 52, popularly known through the outdoors realm as the "merry-go-round" king, died March 13 at his home in this city.

Mr. Dentzel was not only the largest manufacturer of carrousels in the world but was also regarded as philanthropist for the way he distributed toys among the children of his home city.

He was a grandson of the originator of the "merry-go-round" and it was his father, Gustave A. Dentzel, who first brought the carrousel to this country from Germany, and who established a carrousel manufacturing plant in Philadelphia 75 years ago. The son later took over this ownership.

Mr. Dentzel was both the founder and owner of the Noah's Ark Corporation, president of the Aurora Scooter Co. and interested in a number of this city's banking interests.

Last August his health failed and he went to a health center in Germany. Heart disease caused his death.

AL BARNES IS SUED BY WIFE FOR DIVORCE

Miss Bricker, Animal Trainer, Named Corespondent—Says He's Worth 2½ Millions

Los Angeles, March 20.

Al G. Barnes, circus man, whose real name is Alphonseus G. Barnes Stonehouse, is being sued for divorce in superior court here by Mrs. Sarah Jane Stonehouse. She names Carlotta Bricker, animal trainer with Barnes' circus as corespondent.

Mrs. Barnes asks for an allowance of $2,500 a month for herself, $50,000 attorney's fees and $5,000 for the costs of her action.

The complaint recites that Barnes' alleged relations with Miss Bricker has been going on for two years. Property owned by Barnes was set down to be worth $2,489,000, of which Mrs. Barnes demands a share. The couple were married in April, 1921. They have three children.

CIRCUS WIFE'S RIVAL

Worcester, Mass., March 20.

Gladys M. Hargraves Wood, of Malden, but formerly of Worcester, told Judge Beane in Middlesex Probate Court that her circus performer husband preferred to follow the sawdust trail than to live with her. She obtained a divorce.

Every two months he would leave her without funds, she said, and follow a circus. They married in Worcester seven years ago, but, according to the wife, the lure of the big top was too strong. The last time he left her, she said, was in April, 1923.

COFFIN AFTER FEATURES

R. S. Coffin, general manager, Eastern Amusement Co., is in New York lining up new attractions for his carnival which opens next month.

The carnival has been routed through New England until August, after which it plays several Canadian fairs.

KIRKLAND BILL HITS VICES AT N. Y. FAIRS

Sounds Doom of Gambling and Immoral Shows—Raises Fair Standards

The Kirkland bill, approved by the Senate last week and almost certain to pass the Assembly, will have an important effect on New York fairs which spells doom for all vices, particularly gambling and lewd shows. The bill would increase the maximum state aid for expos from $1,000 to $6,000 and provides for the enforcement by state police for regulations prohibiting gambling and immoral shows.

The bill would also immeasurably raise the standards for fairs in respect to premiums, agricultural and educational activities. Appropriations are to be in proportion to premiums paid during the previous year and must not exceed amount distributed by fair; they may be withheld when the conduct of exposition in preceding year is adjudged below the standard set by state, based on its contribution to promotion of agriculture and domestic arts. Charter rights of exposition may be forfeited if it fails to hold a show for two consecutive years or to file a report.

HAYS BLAMED BY OUTDOOR MEN FOR LAWS

Washington, March 20.

Deluge of bills in State legislatures aiming to bar tented outfits 30 days before and a like period following country fairs is being credited to the picture people and principally the Hays organization.

Outdoor men, through their attorneys here, say this sort of legislation, which they have been only partially able to cope with, is not only inspired but lobbied through by those working for Will Hays.

Plan is being worked out and will shortly be launched for a nationwide campaign to counteract this by personally attacking Mr. Hays, using his testimony before the oil committee as a basis for the move, it is claimed.

These attorneys state that they believe that each time such a bill is introduced to tie it onto Hays as a selfish move to benefit the picture people and not the sponsors of the county fairs, will ultimately kill the bill.

N. C. State Fair Set

Asheville, N. C., March 20.

North Carolina's State Fair came a step nearer when Governor McLean's board of directors on the matter met electing T. S. White as president and Governor W. S. Moye general manager.

It is proposed to hold the fair next October, with $200,000 available to put it over. Two hundred acres have been named as the site, three miles west of Raleigh, and part of the State's prison tract.

One doubt concerning holding up the fair is whether the ground can be level in time.

Circus Trio Freed in Up-State Murder Case

Three former members of Travers' Chautauqua Circus—Alexander Linton, Union City, N. J.; Albert Diener, West New York, N. J., and Thomas Whitmire, Spartansburg, S. C.—held here since September as material witnesses in the murder of Frank Hess of Boonville, when the show played there, have been released.

Roy Scott and Homer Schofield, circus men, were indicted for the Hess murder during the Boonville fair. Schofield was arrested, but Scott is still missing. Hess was a roadhouse proprietor.

In each case the men released were allowed $2 a day during their confinement of about 185 days in the county jail. They asked $3 a day. In each case $100 of the amount allowed the men was ordered held by the county treasurer as bail.

Sister Seeks Louis Dense

Chicago, March 20.

Louis Dense, who 50 years ago left his home in Washington, D. C., and joined a circus, is being sought by his sister, Mrs. Katherine Hager, 7822 Kenwood avenue, Chicago.

Marcus Loew

VARIETY'S CHICAGO OFFICE
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CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago It will be held subject to call, forwarded or advertised in Variety's Letter List.

The Majestic bill this week is difficult to describe. Just one of those bills that lack a punch, nothing to make you remember you've been to a theatre. All the acts were of the mild, light variety. The picture, "Turn Back the Hours" (Gotham) was as bad as the show, if not worse.

Occasionally the Majestic has a worthwhile act, or a good picture, but this week the whole layout is disappointing. Sort of a lackadaisical ensemble.

The house needs attention. The fire curtain is ragged, wrinkled and an eye-sore, they keep it hanging just far enough below the flies to be aggravating during the entire show. Spotting of acts is getting worse, some of 'em walking off into darkness. The spot man, finally waking up, then gives 'em a break. Twice during the showing of the feature the audience applauded to let the operator know the film was rolled wrong. Even the orchestra, usually pretty reliable, miscued several acts.

Dolly Dumpling, about 14, opened with songs and tap-steps. Pretty blase for a child her age, singing not quite perfectly but good enough, and making several changes in a dressing room rigged up on the stage, with a maid assisting. Gifford and Gresham, two young fellows, are clean looking, rather fast workers and have some fair comedy and good gags. Still using Dempsey-Tunney stuff, though. Their finish is in a comic ventriloquial bit, one of them acting as the dummy.

Billy Maine and Co., treying, with three men and three rather attractive girls. Scenery that of a sorority house interior. College girls, waiting for the boys to come, and—incidentally, Billy Maine as a fake prince. A fair flash act, with Billy much better as the prince than as a rube. A few situations, some good laughs, and some not so good.

Bernie Green, single, with his usual foolishness. A fast line of patter, rather weak. Some nice hoofing, but not sensational. A good trick violin offering. Bernardine DeGrave and Co. of six boys, mild entertainment. Bernardine just a fair little dancer, boys fair little terpsichoreans and songsters. Light, but entertaining. Ben Marks and Ethel Hebe comic and a girl, sob comedy and some chatter, the girl making a nice appearance and Marks funny enough for any time. Girl goes for a little voice rather nicely while her partner clowns.

The Gibsons, on tall unicycles, mix comedy with some difficult work, good closer for this show.

Balaban and Katz are negotiating for the new Varsity Theatre at Evanston, Ill., a north shore suburb of Chicago. Various policies have been tried to no avail by its owners, and the house is now playing pictures six days a week with no Sunday shows allowed.

Headlining the Palace bill in a sketch, "The Uninvited Guest," Alice Brady is bringing in extra customers this week, but disappointing them. From the sixth row at least half her lines were unintelligible, and the impression made by the act and star Sunday afternoon was pretty mild.

Alan Williams wrote it, providing Miss Brady with the part of a femme blackmailer who comes uninvited to a party and secretly tries to convince the host she is a spiritualist by telling him of previous illicit relationship he has had with another woman. The host later finds she got info by swiping his love letters from a safe. Instead of having her pinched he is forced to hand over a fat check to preserve his respectability. Austin Fairman, the host, and Desmond Gallagher, a dick, are capable in support.

Bill Robinson, next-to-closing, took the cream of applause, as usual. He was preceded by Marion Harris, who preferred introducing new songs rather than rely on hits. It was a handicap, but she still was forced into an encore.

The Honorable Wu Oriental revue, 15 Chinese, seen in the East on Loew time, was solid entertainment in the first half. The material is American song and dance stuff made different by costuming and appearance. Crawford and Broderick, mixed comedy team, were strong in fourth position. Miss Broderick is a quiet but effective laugh-getter, and her partner does plenty to make her gags click.

Joe and Pete Michon, novelty acrobats, are reliable for a regular comedy position. Most of the work is on a springboard, with Pete Michon doing a great series of comedy falls. Opener was Gus Fowler, the watch king, who would be a feature act on less pretentious bills. The closing act was "Side Kicks."

Better than normal house Sunday mat.

Poorly balanced bill at the Belmont this week but fair entertainment. During the picture, "Tragedy of Youth" (Tiff-Stahl), some young rogues staged a noisy bit of disturbance. Ushers grinned at the boys, encouraging them.

Harret Nawrot and Boys, in a nicely presented skating act, have a good looking boy doing a series of hazardous whirls with Miss Nawrot, who was effectively costumed. The other "boy" is an old-timer, but very good in some fast stunt work on skates.

Charles Brugge, single, plus a Chaplin mustache, a flat mandolin and banjo, is bidding for fame and may get it. His affected effeminate voice is not the proper vocal for his stuff, which includes some real comedy and eccentric stepping. Music from both instruments quite creditable. Billy Wells and the Four Fays, a combo flash and comedy revue, good in spots, particularly the dance material. Comedy improves as the act progresses, but it is of slap-stick variety and in the main crude. Wells has possibilities as a single with desirable material. He's a born comedian, but poorly carried here.

Ford (Ford and Cunningham) is a good monologist, his chatter with Miss Cunningham quite effective and they make a good comedy duo. George Schreck and Co. (5) good entertainment, of the usual flash act.

Dorothy Martin, at the Erlanger last year in "Twinkle, Twinkle," replaces Nina Penn in "Excess Baggage."

A pair of West Madison street's idle, but not rich, carefully scrutinized the Academy lobby photos with a trained eye.

"That baby should be good," opined one. "Look at her flanks."

And by such judgment do the gals click or die at the Academy. Betty Moore clicked. She works with two gents in a dance revue, reaching her mild climax in a hula solo. One gent, an eccentric dancer, works in five of the seven different routines, and it's plain he's the act's one bid for recognition in quality. Miss Moore has the looks.

Four Texas Rangers, singers in cowboy outfits, worked before a parlor drop here (New Acts). Johnny Adrian, blackface single, has a strong voice on which to build a better routine (New Acts). The Upton-Whiteside Troupe, mixed quartet of wire-walkers, are okay for end spotting on family bills. Opening act was Leslie Hall, juggler, featuring tricks with a ball balanced on a stick which he holds in his mouth. Not equal to the originator of that idea, but still another alright family act. "Fortune Hunters" (W. B.) feature. Fair biz.

George T. York, formerly of the Orpheum Circuit legal department, has joined the Midwest Utilities Co.

Dorothy Sevier (musical comedy), under contract to both Harry Rogers and the McCall-Bridge Players in Milwaukee, has been restrained from working for anyone other than Rogers in an injunction secured by him. Miss Sevier walked out on a five-year contract held by Rogers and joined the tab.

The new Minnesota theatre, Minneapolis, owned by Finkelstein & Ruben with Publix, opens March 23.

George N. Bundy denies he will become secretary and treasurer of the Tom Brown Music Co. He remains as president of the Selmer Music Co., Elkhart, Ind.

Regal, Chicago's first de luxe all-colored presentation house, owned by Lubliner & Trinz, is reported losing about $3,000 weekly besides putting most of the smaller surrounding houses in the red.

The Metropolitan, across the street from the Regal, has taken on a stage band transferred from the Vendome theatre in an effort to regain business.

Albion Lambert, 33, stage manager of Marks brothers' Granada theatre, and his assistant, Clement Kratz, were seriously injured when the car which Lambert was driving swung from a bridge and fell into a Lincoln park lagoon 20 feet below.

Francois LeMaire (Reynolds-Donnegan Co.), last winter sports director at Greenbush Inn, Greenbush, Mich., has been re-engaged for next winter.

The Russian Art Club, owned by Mort Goldberg and managed by Prince Michel Obolensky, opened March 19 with an all-Russian floor show.

Reginald Denny will make personal appearances at Balaban and Katz Chicago, Uptown and Tivoli theatres next month.

Members of the Theatrical Colony Yacht Club, Muskegon, Mich., may be potential oil operators, according to William Stribley, of the Muskegon Chamber of Commerce. Mr. Stribley states that oil wells which have been sunk in Muskegon are gaining in production.

WCFL, radio station, Chicago Federation of Labor is conducting a benefit program over its wavelengths to raise funds for the relief of the starving miners in various mine districts.

Benson orchestras have added a new group of musicians to be known as the Benson Orchestra of Chicago, direction of Dick Voynow.

Great States theatres are using Four Marx Brothers and Co. in the Coronado theatre at Rockford. The unit opens for Balaban & Katz at the Chicago theatre, April 1.

Howard Paden's Players, with Curley Burns, are at the Orpheum, Duluth.

A. L. Anderson, formerly of the Loew and Schein circuits, has joined Great States as manager of Empress, Decatur.

Belle Montrose (Montrose and Nace) has filed suit for $25,000 damages against the Yellow Cab Co., claiming she suffered a fractured skull and other injuries in a cab collision.

Winninger brothers' stock company are laying over in Chicago for a week following a 30-weeks' tour of the midwest.

"Honeymoon Lane," with Eddie Dowling, will open at the Erlanger for an indefinite run March 25.

"Artists and Models" will open April 8 at the Four Cohans theatre.

Chicago press agents here ahead of shows and members of the T. P. R. O. A. will have a luncheon at the Bismarck hotel March 22.

Movietone newsreel (Fox) will be installed in Marx Brothers' Granada and Marbro theatres, openings set for April 2.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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SEATTLE

By DAVE TREPP

Metropolitan—"Broadway."
President—"Lazy Bones" (stock).
Seattle—"West Point."
Pantages—"Wolf Fangs"-vaude.
Orpheum—"Not for Publication"-vaude.
Fifth Avenue—"Becky."
Columbia—"That's My Daddy."
United Artists—"The Gaucho" (2d week).

"Seventh Heaven," Vita scored, was used for opening of Vitaphone at Egyptian theatre, and biz great. This picture had previously clicked at the Pantages for two weeks.

Joe Danz has dropped admission at the Liberty to 10c. until 6 p. m. and thereafter at 15c. Rent is high at this house, but the old ace theatre of Jensen-Von Herberg is now off location, being on First avenue, away from the late theatre building trend, so cheap admission is expected to pull the mobs that way.

Gene Dennis, girl mind reader, is at Rialto, Tacoma, following tour of west coast, part on Pan and balance for West Coast. Reported she may play Publix houses in east.

Al Short is now musical supervisor for the four Publix houses along the west coast, namely, the Seattle, the Portland, Granada (San Francisco), and Metropolitan (Los Angeles). He will headquarter in L. A. The past week at the Seattle he conducted the pit orchestra the opening night. Prior to coming (Publix), Atlanta, and the Reviera and Tivoli, Chicago.

Loughran-Lomski fight pictures at Liberty, Tacoma, at 50c. Lomski's home is Aberdeen, Wash., near Tacoma.

Separate publicity departments are being maintained by Seattle, on one hand, and the Fifth Avenue and United Artists, on the other. The two latter are using joint ads in the papers, with the Seattle out by itself, itself.

John Hamrick will build a 1,000-seater across from his Blue Mouse here.

PITTSBURGH

By W. J. BAHMER

Nixon—"She's My Baby."
Alvin—Winthrop Ames' Gilbert and Sullivan opera.
Stanley—Gus Edwards' revue, "Heart of a Follies Girl."
Penn—"Rose-Marie"-stage band revue.
Davis, Harris, Sheridan Square, Aldine—Vaude.
Academy—"Red-Headed Beauties" (Mutual).
East End—"Seventh Heaven" (stock).

The Pitt season terminated with "The Optimists" March 17. House opens Easter week with George Sharp's stock.

"The Love Call," by Edward E. Locke, former glassblower of the south side, is booked for Pittsburgh.

Work has started on East Liberty Stanley, at Penn and Beatty. The 4,000-seater opens next winter.

Ernest E. Geyer for "Ramona," is here helping Wallace R. Allen, publicity director of Loew's Penn, in exploiting the film.

The Gayety, dark since the closing of its Columbia burlesque season, has booked the "Passion Play," to be presented by an amateur company.

The "Moving Picture Bulletin," formerly a regional trade weekly, has switched to semi-monthly publication.

Carlos Moore, United Artists Exchange manager, has resigned, succeeded by Al Lichmann.

BRONX, N. Y. C.

Julius Joelson Circuit will reopen its Webster theatre and is redecorating the house for the event. It is one of oldest picture houses in this borough.

S. L. Mitnick is manager of Mount Eden, Consolidated picture house.

Tuxedo, independently controlled picture house, at Jerome avenue near 210th street, will open in about a month. Labor troubles retarded completion of the house.

Cecil Spooner has returned as leading lady of Blaney Players, dramatic stock, at the America, formerly Miner's Bronx. She was absent for about a month, caused by a broken leg when she slipped and fell on the stage.

Again a report that the Metropolis, Bronx's oldest playhouse, and now dark, is to be torn down soon. House is owned by Jerome Rosenberg, son of Henry Rosenberg, the builder.

Loew is having a difficult time in getting started on its two uptown presentation houses which it will build and operate in association with Publix.

Work has not been started yet on the 4,000-seat house in the Bronx, on the Grand concourse and 188th street, originally announced to be built by Publix, but now by Loew, as the site backs on a residential street, and the property owners there don't want the theatre.

Now a permit has been refused for the other house, to be built on Washington Heights, at Broadway and 176th street, for reasons not disclosed. This one will be of 3,000 seats and will be five blocks from the Keith-Albee Coliseum and eight blocks from Fox's Audubon.

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DETROIT

By JOE BIGELOW
Variety's Detroit Office
Tuller Hotel

Cass (Shubert)—"The Play's the Thing."
Garrick (Shubert)—"Broadway" (2d week).
Lafayette (Shubert)—"Two Girls Wanted" (2d week).
New Detroit (B. C. Whitney)—"Criss-Cross."
Shubert Detroit (Shubert)—"Greenwich Village Follies."
Bonstelle Playhouse—"Tommy" (Stock).
Majestic—"Dancing Mothers" (Stock).
Adams (Kunsky)—"Beau Sabreur" (Par) (2d week).
Capitol (Kunsky)—"The Patsy" and stage band presentation.
Fox Washington (Fox)—"Sunrise," Movietone (7th week).
Madison (Kunsky)—"Patent Leather Kid" (3d week).
Michigan (Kunsky-Publix)—"Heart of a Follies Girl," "Steps and Steppers" (Unit).
United Artists (U. A.)—"My Best Girl" (2d week).
Oriental (Miles)—"South Sea Love," Pan vaude.
State (Kunsky)—"Finders Keepers," Loew vaude.
Temple (K-A-O)—"High School Hero," K-A vaude.
Cadillac—"U. S. A. Girls" (Mutual).
Stock burlesque downtown at National, Palace, Broadway Strand, Avenue and Loop theatres.

With B. C. Whitney still unrewarded in his quest in Detroit for a new location to replace the New Detroit, there is a possibility the local holder of the Erlanger franchise may succeed in getting one of the four theatres now operated by the Shubert-Stair interests.

Both the known dissatisfaction of Erlanger over the badly situated New Detroit and that Whitney's lease on the house is to expire shortly are spurring B. C. on.

It was reported Whitney is negotiating for the Washington, leased by Fox and playing straight films, but both parties are said to have disagreed on terms. A further report had it that the Washington would be unsuitable for stage attractions, due to a thin side wall and noises penetrating from the street.

Deductions in considering which of the Shubert quartet Whitney might procure would eliminate all but the Lafayette, though the Garrick is a slim possibility. The Shubert-Detroit is not owned by Shubert-Stair, but by Dave Nederlander, and playing Shubert shows; the Cass is the pet spot of both the Shuberts and E. D. Stair; the Shuberts are soon to lose their lease on the old Garrick, owned by the Cunningham drug people, who are reported contemplating tearing it down; the Lafayette was once the Orpheum and in vaude, but is now a consistent loser as a legit stand, and its present operators are not known to be crazy about it.

B. C. Whitney is the only legit theatre operator in Detroit not affiliated with the Shuberts. He has occupied the New Detroit for 10 years, going into that house after vacating the Detroit Opera house, now the Shubert-Detroit. The general objection to the New Detroit is because of the depreciation of the surrounding neighborhood rather than its geographical disadvantages.

An impression upon viewing the interior of the six-year-old Kramer theatre is that it was six years ahead of the time when it opened. It is a modern, up-to-date plant, with about 1,400 seats and favorably located.

A standout among neighborhood vaudefilm houses of the town, yet it's in the red with the rest. Majority of residents in the vicinity are foreign, and most of them automobile workers. Lack of activity in the car industry, prevalent until a short time ago, was a bad blow to the Kramer. In consequence, the theatre has cut to one show a day. Policy, four acts and pictures, three splits weekly, with Sunday getting the one-day bill.

The vaude booked by Charlie Mack usually includes two, sometimes three, standard turns among the four. The show caught last week had Walter Baker, palmist, open. He's no amateur, and heaven knows how long he has been around. Always a competent intermediate and small time bill-starter, his present routine does not deviate from that classification.

Guilano Trio, two men and a man in straight singing, got over in number two on the strength of good voices, and that only. Their material is too mediocre for this good singing combo. The women look good in a costume change for the finish, but one of them wears a very unbecoming gown. Worthy and Thompson, colored, are naturals with their speedy dancing though would be more so if eliminating the talk. The gab is wasted effort and not up to the standard of the preceding dance stuff.

"Bungalow Love," pleasing six-peopled musical skit, closed the show. Four men, doing sailors, and two girls, all singing. The men work smoothly as a quartet. Girls fair on looks and voice. Opening in one before a special drop, then full stage, latter prettily set.

"Good Time Charlie" (W. B.) and "Sally in Our Alley" (Columbia) double-featured on the screen. The Kramer teams up the weaker ones, while getting first run in its particular section under the Detroit zoning plan.

Alexander's Band will be replaced by Steve Pasternick's combo at Luigi's.

This week marks the 22d anniversary of the W. S. Butterfield circuit, being celebrated in all the Butterfield houses.

Washington theatre, straight films, Brighton, Mich., sold to William J. Schulte by Thomas Leith.

The revised film house zoning plan was adopted at a general meeting last week. It will be effective April 1 for one year.

H. M. Ritchie, secretary of the Michigan Exhibitors' association, is taking a rest cure at a Battle Creek sanitarium.

The four-act bill playing the 18 days of Bert Levey time in northern Michigan and Canada, returned to Detroit last week after being snowbound at Sault Ste. Marie for a week. The acts were Chet Davis and Maurine, Holman and Holman, Bill Francis, and William Reid. To get from Sault Ste. Marie, Ont., to Sault Ste. Marie, Mich., they had to walk across the frozen river.

Jessie Bonstelle was voted the most illustrious patron of the arts in the Michigan women's "Hall of Fame" contest conducted by the "Free Press."

Charlie Mack now booking Robertson's Cinderella and Roosevelt theatres.

"The Desert Song" is booked for the Casa, April 22. Summer run is anticipated.

Samuel Shapiro, Foster Butler and Lester Slaughter arrested on charges of running a gyp punchboard racket. It is alleged one would sell a board to a store owner and ten minutes later another of the trio would drop in and knock off the winning numbers.

The defunct Woodward Players (stock) have been revived at the Majestic by M. W. McGee, initial sponsor. Walter Davis and J. Arthur Young, financially involved in the former flop, are believed not interested. McGee is reported receiving six months' rent free with the house likely in on receipts.

Stock may play Shubert Detroit (legit) during the summer.

Thelma Williams ("Miss Pittsburgh" of '26) arrested last week for her participation in alleged phony bathing beauty contests and held as a witness against three men charged with Mann act violation, is out under $1,000 bond.

Charlie Baron is handling publicity at the United Artists. Baron, former road man, "My Best Girl" (U. A.) replaced Leon Friedman.

Thurston is booked for the Lafayette April 1, following Sir Harry Lauder.

Grace Denton, local concert manager, who also dabbles in the independent legit field, plays the Theatre Guild's "Porgy" for a single week (April 30) in the new Masonic Temple, about five minutes out from downtown. The house, seating 4,000, is fully equipped for legits.

NEW ORLEANS

By O. M. SAMUEL

St. Charles—"Simon Called Peter" (Saenger Players).
Saenger—"Red Hair."
Loew's State—"Burning Daylight" vaude.
Strand—"Tillie's Punctured Romance."
Liberty—"Sailor's Wives."
Palace—"Ham and Eggs at Front"-musical.
Orpheum—"Stand and Deliver"-vaude.

Art Landry succeeds Ben Black as m. c. at the Saenger March 24. Black has been a favorite here but the patrons were evincing a desire for a change.

The drop in week-day prices at the Saenger has not made for increased patronage as yet. Same condition at the Orpheum where the scale has been lowered.

The long racing season ends with the running of the Louisiana Derby March 24. It has been the biggest winter in the history of New Orleans and the tracks have reaped a fortune. As far as the players, of course, the sharpshooters are always on top. The "last minute men" don't muff often.

"Mobile" Ben McAtee has been added to the Crescent stock. The Crescent and St. Charles are just about breaking even at the box office. One holds a musical and the other a dramatic stock.

MINNEAPOLIS

By LESTER REES

Metropolitan—Dark.
Shubert — "Saturday's Children" (Bainbridge dramatic stock).
Hennepin-Orpheum — Vaudeville (Kentucky Jubilee choir) and "The Night Flier."
Pantages—Vaudeville (The Memphis Collegians) and "Soft Living."
Palace — "Beware of Widows" (McCall-Bridge Musical comedy tab).
Seventh Street—Vaudeville ("Big Rosie") and "Legionnaires in Paris."
Gayety—"Girls from Happyland" (United).
State—"The Smart Set."
Garrick—"Chicago."
Strand—"Legion of the Condemned." Second week.
Lyric—"The Spotlight."
Grand—"The Student Prince." Second loop showing.

For the success of the recent Shriners' indoor winter circus here, Shriners presented A. G. Bainbridge, local stock impresario, with a gold top cane. Profits of the circus were $20,000.

George Tyler's all-star production of "Diplomacy" and "Broadway" are April bookings for the Metropolitan.

Because the old circus grounds are being turned into coal yards, Ringlings must find a new location for their "big tops" this summer.

Harry Hirsch, manager of Gayety (United Wheel) for five years, has resigned to become manager of the Tower theatre, Chicago, where the McCall-Bridge company, of Minneapolis, will install a tabloid musical comedy policy similar to that in their Palace theatre here. Goodman Banks, assistant manager and treasurer, succeeds.

Jean Oliver, leading lady with the Bainbridge Players, has left to fill a stock engagement in Indianapolis. Marie Gale (Mrs. A. G. Bainbridge) has returned for a four weeks' engagement as guest leading lady. She will be followed by visiting stars, first being Lillian Foster.

Eddie Ruben, F. & R. executive, has been in the east for the past 10 days and, according to rumor, is closing the Fox deal. At the F. & R. offices, however, it is stated that Ruben was called to Philadelphia by a brother-in-law's illness and his trip has nothing to do with the Fox transaction.

San Francisco

By JACK EDWARDS

Variety's San Francisco Office
Loew's Warfield Bldg.
(Room 615) Prospect 1363

Pacific Coast franchise holders of Electrical Products Corporation (Claude Neon signs) met here and discussed plans looking toward the inauguration of their own sign board service in coast territory. Such a plan would bring about a severence of relations with Foster & Kleiser, coast wise posting agency, with which the Electrical Products people are now affiliated. Present arrangements provides for Neon lighting on certain "overhead" F. & K. boards. Representatives of the lighting concern favor branching out for themselves, figuring progress necessitates their own boards and posting equipment. Foster & Kleiser, on the other hand, are understood to be agreeable to such a plan, as it would enable them to withdraw largely from the "overhead sign" business. Further conferences of the Pacific Coast managers handling the Neon lighting will be held, pending determination of a set policy to be pursued.

Through enforced closing of "Burlesque," coast production by Lillian Albertson Macloon, at the Curran, house will go dark for next two weeks, reopening Easter Monday, April 9, with Jeanne Eagels in "Cardboard Lover."

Warner Bros. has started construction of their new San Francisco exchange, which will be used by Vitaphone as Pacific coast distribution center.

"Movietone" (newsreel only) got under way at the Embassy March 15, in conjunction with Vitaphone. Starting March 24, Movietone specials and newsreel will become part of regular Warfield program. Complete Movietone service is now being installed by West Coast Theatres in numerous houses in Northern California. The Warfield franchise for the Movietone specials is an exclusive for San Francisco.

Henry Duffy has been notified by Orpheum circuit officials that his summer tenancy of the Heilig, Portland, has been set ahead so that he can take possession April 29, instead of May 27, as originally planned. Orpheum is closing its Portland stand a month earlier this year than usual, with Duffy vacating the Music Box (to be torn down).

Two warrants have been issued on behalf of the State Labor Department against Billy West, alias Harry Goldie, alias Jack Golden, alias Harry Tudor, for several years producing in California. West is charged with misrepresentation of labor conditions and with non-payment of wages. Shirley Walters, stage actress, is the principal complainant, although there are 23 others who filed claims totalling $1,489. Miss Walters alleges that she was engaged by West to play in "a big show," he alleging he had six week stands already booked. The show, under title of Circle Stock Co., played a night each in Sunnyvale and Alvarado, tanks south of here. West, is is charged, promised to pay transportation and guarantee room rent as well as wages. He failed to kick in, and 18 of the 23 principals were left stranded in San Jose.

West has figured in a number of complaints filed with the Labor Bureau. Failure on his part to appear before the commissioner resulted in issuance of warrants.

Jack Cavanaugh is back from Australia after a long engagement there with J. C. Williamson, Ltd.

Al G. Barnes circus returned from Honolulu where it played four weeks under auspices of the Shriners.

Frank Shaw and Les Poe, of Coffee Dan's, jumped into the breach at the Orpheum when Colean's Wirewalkers had to lay off on account of illness the last two days of the week.

Leigh Harline, former program manager, station KPLA, Los Angeles, is now teamed with Wint Cotton at KFRC, San Francisco. The two are harmonizers and soloists.

Maurice H. Choye, manager, Mandarin Chinese theatre, is connected, days, with the Anglo-California bank.

West Coast Market street houses will have a different opening day, excepting the St. Francis, which opens Saturdays as heretofore against the Warfield. Latter is a weekly change house with Fanchon and Marco stage shows. Granada, now playing Publix stage units, opens Fridays, with the California (extended runs) opening Thursdays instead of Fridays.

Foy Family is one of the few acts jumping directly from the Orpheum to the Golden Gate (three-a-day and pictures policy). Act then goes to Orpheum, Los Angeles, following the Hillstreet (same policy as Golden Gate) immediately. Ordinarily, acts jump from the local Orph to the Los Angeles two-a-day house, then lose a week, returning here to Golden Gate and following week back to Hillstreet.

Marietta, dancer, with Jack Laughlin's prologues in Los Angeles for months and then playing the entire Fanchon and Marco time in West Coast Theatres, goes east after her engagement at the T. & D., Oakland.

First of the new Publix stage units sent to the coast for the Publix (West Coast operated) houses, got under way currently at the Granada, drawing biggest opening day matinee in months. "Merry Widow" revue clicked solidly on opening.

Winthrop Ames' Gilbert and Sullivan Opera Co. follows "The Desert Song" at the Curran.

In connection with screen of "Ell, Ell" at the Columbia, starting March 24, Manager W. C. Cullen has engaged Alice Gentle, dramatic soprano, who will sing the song of that name, as well as giving other concert numbers. This is the first time locally that a noted singer has been engaged to appear in connection with a picture showing.

Jack Brehany's production of "Appearances" opened at the Community Playhouse March 19.

Faye Childs, 19, Oakland singer, won first place in an opportunity contest staged by Fanchon and Marco-West Coast theatres with the San Francisco "Examiner." The girl gets a 12-week contract.

San Francisco's Puppet Players have extended the run of their current program, consisting of "The Doctor in Spite of Himself" and "The Sorcerer's Apprentice" for another two weeks, closing March 29. This program will be followed by "The Green Bird."

"New Brooms" will close at the Alcazar after its 15th week, March 31, and move intact to El Capitan (Duffy Stock), Hollywood, replacing "Two Girls Wanted."

Leo Carillo is finishing his Orpheum tour on the coast and goes with Henry Duffy. He will debut at the Heilig, Portland, April 29, in "Lombardi, Ltd.," the play in which he scored a decisive hit some years ago. After a couple of other plays, Carillo will appear for Duffy in a new one, "Little Heaven," by Olga Printzlau.

Milt Franklin has been named musical director and m. of c. at the Wilson, Fresno (West Coast), succeeding Bobby Gilbert.

Jack Brehany turned producer not once but twice when he presented "Appearances" (revived) at the Community Playhouse for its initial San Francisco showing, and also the feature picture, "The Road to Ruin," at the Imperial. Brehany has leased both the Playhouse and the Imperial for his stage and screen production. He figures each for a run. Brehany has been identified with coast theatricals for the past five or six years.

Alexander Pantages is bringing the Duncan Sisters back here, following their four weeks' engagement in Seattle and Portland. The sisters played the local Pan house about two months ago.

Walker Whiteside resumes March 26 at the Columbia with "The Hindu," after two weeks in Los Angeles. April 8 "Wings" at the Columbia.

Claims filed through the State Labor Bureau against Frank W. Healy, local impresario, in connection with the recent fiasco attending appearance here of the Florentine Choir, have been liquidated by Healy from $3,200 to $1,705, with five of the 17 claims withdrawn. Healy now has a part of the choir playing in the East, with several members on small dates hereabouts. Three or four of the singers returned to Italy.

Annual spring music festival, under the auspices of the Musical Association of the City of San Francisco, is announced for April 6-10 at Civic Auditorium.

Two members of Owen Sweeten's Granada stage band stepped out from the ranks and formed a double for last week's bill. Nicholas Sturiale, violinist, and Silvio Savant, accordionist and trumpeter, registered. Sweeten gets the credit for discovering the new talent.

Aerial Bartletts and Hazel Stallings (whistler) booked for Williamston tour, Australia, by Harry P. Muller, sailing March 22.

Richard (Dick) White, for 17 years producing revues for Ben Euller and independent presentation in Australia, is here seeking talent for a series of revues to be put on at the Tivoli, Melbourne, for J. C. Williamson, Ltd. Tivoli policy will be revues last half of week, with a change every two or three weeks. White, after two weeks on the Coast, goes to Chicago and New York.

Lew Reynolds and colored band, featured twice weekly at Balconades dance hall and over Radio KFRC, go to Los Angeles as a regular feature over KPLA.

ATLANTA

By ERNIE ROGERS

Howard—"Red Hair" and Publix unit.
Loew's—"The Crowd" and vaude.
Keith's Georgia—"Come To My House" and vaude.
Capitol—"That's My Daddy" and Jimmie Hodges show.
Metropolitan—"Jazz Singer" (5th week).
Rialto—"Doomsday."

Jimmie Hodges policy went into effect Monday and business held up fine all week at the Capitol. Jimmie put on "Pretty Baby" with three regular acts preceding him.

Ray Teal, for two weeks at Paramount, returns to Atlanta. Tommy Mack, taking Teal's place here, let out.

Attorney General's office holds that houses showing pictures and vaudeville are subject to tax both as picture houses and operators of stage shows.

"Jazz Singer" has broken all records locally for continuous run. Now in fifth week.

SCHENECTADY, N. Y.

The Albany theatre, damaged by fire a few weeks ago, will be rebuilt by Farash Theatres Corp and another attempt made to pull it out of the red. Although Farash own the theatre it had been sublet to A. E. Hamilton, former manager for Farash. Hamilton was running pictures when fire closed him up.

Van Curler theatre, closed since Thanksgiving by a fire, reopens Saturday night with Shaw's "Arms and the Man" by Theatre Guild Co.

Notice went up Saturday at the Hudson, where Richie Russell Players have played in stock since early fall. Lease expires April 1 and Miss Russell decided not to continue through spring. She will not return next season.

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All around comedy bills as a rule have not been much in evidence at the Orpheum in the past. Neither have been the regulars in town. Sunday night it was something else again. The house came near breaking a couple of records in attendance. Not much behind capacity.

Jack Benny, in his second week, was m. of c. Benny was here for a three-week stretch last year, and if it were left to others he would still be there. Here is one comic in the business who never tires an audience. An ad-libbist of no mean proportions, Benny walks through a show without slightest sign of exertion. He had plenty of competition. Between Charlotte Greenwood putting them in convulsions with the bath tub incident and Lupino Lane following and succeeding in breaking 'em up again, Benny had to step on it fast. He did, though, and came out in front. Second week for Miss Greenwood and stronger than the first.

Right behind was Carl McCullough, who clicked handily. Among his gags the girl in the telephone booth story was best and several vocal numbers were well done. Some more comedy in the form of a sketch delivered in rhyme was dished out by Harland Tucker, who was last seen on the legit stage around the coast. Frances Nordstrom wrote the skit. Its hokum good and Marie Walcamp dolls it up to some extent.

Lupino Lane opened intermish with his standard "drunk" bit and followed it up with a series of blackouts perpetrated in excellent fashion. Lane is doing a short frolic in vaude during the shutdown of the educational studio. Too bad for vaude as Lane has a corking act and strictly feature stuff. Earle Baldwin is collaborator with Lane on the material. The kickoff of all is a spicy skit with the "about to become a Father" punch for a blackout. Capable cast includes Violet Blythe, Florence Oberle, Doris McMahen and Wallace Lupino. Show running overtime so Jack Benny made it short, but sweet, in his own spot, next to closing.

Barto and Mann made it a perfect wind-up cutting up and holding the mob tight.

The "deuce" was filled with Cardini, sleight-o'-hand performer. This guy pulls card tricks with gloved hands and try to put the finger on him. He got a rise from the poker players with his deft manipulations. Openers were the Tom Davies Trio, flash motorcyclists, and good.

With shows like this one, the Orpheum may yet revive some of the old and dusty traditions of straight vaude and still linger in the now select few two-a-day class.

The newly installed orchestra at Pantages is becoming a conspicuous thing in the house. Though only seven piece combo, directed by Cliff Webster, it sounds big without being brassy and yet retains full musical value. The overture before the show is getting over nicely and different from what has been the usual and the customers like it.

Trade brisk last Monday afternoon last week, but not much above average. Agnes Ayers (screen) got top billing, but doubtful whether she drew much. Miss Ayres is presenting a melodramatic skit, not particularly impressive and in line with many others of the same sort. For a kickoff she stops her stage play and engages in an argument with a plant in the audience supposed to be a "dramatic critic" who walks out on her. The audience went for the gag in all earnestness, even going as far as applauding Miss Ayres' outburst at the pseudo critic. Her assisting cast is average.

For no apparent reason Jim Burke (Burke and Durkin), master of ceremonized the bill. It didn't need it in the first place and again Burke would well confine his activities to his regular act. The two-act, although a cut and dried affair of song, dance and chatter, gets by okay. Burke at all times has a tendency to overdo.

In Huston Ray the show found a class pianist who is a showman as well. Ray tickles the ivories in all branches of the art, decidedly strong on the classical end. Marion and Dale, mixed colored dancers, were fast in the "deuce" with Dale giving an indigo exhibition of tapping. He does most of the dancing while the gal, a high yaller doll, fakes a good many steps. Fridkin and Rhoda, adagio team, were on the closing end with a flash dance revue. Fridkin uses two girls and handles both equally as well. Frances Cole is the other dancer, while Paul Jones adds materially to the turn on the violin.

Three Blanks opened with good juggling and balance stuff.

"Sharpshooters" (Fox) and Aesop's Fables on screen.

Joe Montrose, formerly business manager and press agent at the Morosco, is now functioning in the same capacity for Arthur F. Smith at the Figueroa Playhouse.

Jean Armand, previously handling publicity for latter house, will act as assistant to Montrose.

Sherry's restaurant in New York is to have a duplicate in Hollywood. Robert Sherry is here arranging for the opening of the place which will be conducted along the same lines as the one in New York.

Monte Carter, resigned as vice-president of the C. M. S. Amusements, Inc. (Orange Grove theatre). Carter sold his interests to K. M. Scoville and Sidney Miller.

Cliff Nazzaro, former picture house stage band leader, is now master of ceremonies at Harry Miller's Lafayette cafe. Miller has also booked in Frank Garis to conduct concert orchestra recitals on Sunday nights, featuring operatic vocalists.

Universal has purchased the screen rights to "Sutter's Gold," novel by Blaise Ciendrars of the early gold rush days of northern California. Jean Hersholt will lead. It will be filmed mostly in Grass Valley, locale of story.

E. J. Montaigne is preparing the adaptation.

Bartlett Cormack, former Chicago newspaperman, author of "The Racket," is now on the coast working with Lewis Milestone and Howard Emmett Rogers in preparing a screen treatment that will serve as Thomas Meighan's first Caddo-Paramount production. Picture is scheduled to start this week, with Louis Wolheim in support.

Women's auxiliary to the Troupers, social order of veteran professionals, will give a ball at the Hollywood Masonic temple March 31. Proceeds will go toward establishing a fund for renting and furnishing suitable club quarters.

First National sales office is attempting to revive sales on Harry Langdon's "Tramp, Tramp, Tramp," picture in towns where the runners entered in the C. C. Pyle cross-country bunion derby are going through. The story of the Langdon picture is somewhat similar to that of Pyle's cross-country race.

Belmont, heretofore operating with stock shows, went dark for two weeks and will reopen under a new policy. Ruth Helen Davis, lessee of the house, announces regular dramatic productions. First will be "Unmarried Mothers," new play by Miss Davis.

The Ritz (West Coast Theatres), used mainly for film previews, is now playing vaudeville Saturday nights. Doc Howe is booking.

The Peggy Hope-Harry Miller fracas, started when both former principals in the Coast "Sunny" show, made it a free for all on the stage of the Mayan, will probably wind up without legal entanglements. Although a bench warrant was issued for Miller when he failed to appear for the scheduled trial on joint battery charges, no further action is anticipated as far as Miss Hope is concerned. The charge against the peanut-sized comedienne was dismissed in court at a second hearing after Miller again was not present to prosecute his end of the argument.

Rameon Romeo, scenario writer, has written a new play, "Rhapsody," which will be produced by a group of picture people at the Beaux Arts theatre with Alma Rubens as one of the leads, with Shirley O'Hara, Martha Mattox and Romeo in the cast.

Capitol, Long Beach, formerly a West Coast house running straight pictures, has been leased to the Dalton Bros. for musical tabloids.

Ballyhooing in front of Main street theatres is officially taboo from now on. Judge Carlos Hardy in superior court refused to consider the appeal of Carey M. Lipps and Jack Kating, convicted in a lower court on a charge of conducting a ballyhoo in front of their Dreamland theatre, 529 South Main street.

The appeal contended there was insufficient evidence to support the verdict and errors in admissions of testimony. Judge Hardy affirmed the conviction.

U has purchased a number of G. A. Henty books for Newton House, 16-year-old western star.

Jeannette Loff added "Man Made Woman" for Pathe De Mille. Paul Stein directing.

Jesse Lasky now has a private golf instructor for his exclusive use. Apparently Lasky was not satisfied with the local talent obtainable, for he engaged James A. Donaldson, golf pro of the Fennimore Country Club, White Plains, N. Y., and brought him on the coast.

George Hill, M-G-M director, is en route to Europe with a cameraman to make stock shots of various locations abroad for pictures on next season's program. Hill will be away two months and upon his return will direct "The Bugle Sound" for M-G-M.

Fred Newmeyer will direct "The Worm Turns" for U. Original by Ward Russell.

Warner Brothers re-signed Harvey Gates as scenario writer for another year.

First Division Distributors purchased the screen rights to "The Mocking Cavalier," by C. F. Heallox; "The Pink Pearl," by Paul St. George, and "The Comeback," by Raymond Wells.

Louis Wolheim and John Darrow have been engaged for the supporting cast of Thomas Meighan in "The Racket." Lewis Milestone will direct for Caddo, to be released by United Artists.

Francis Agnew, picture editor of the New York "Morning Telegraph" and who has been a staff writer at the Fox studios, is now titling for that concern.

Her first picture was "Love Hungry," starring Lois Moran.

Eddie Nugent, property boy for the past year with M-G-M, is on a long-term contract by this company to act in pictures. His first part will be a feature role in "The Dancing Girl," directed by Harry Beaumont for M-G-M.

Venice Amusement and Business Men's Assn. has picked the following directors for the year: Harry Marler, Will Rattray, C. L. Langley, R. E. Bedford, W. D. Nordholt, J. C. Gilbert, H. Neagle, O. B. Wileman, Charles F. Mason, Thomas Thurlow, Thomas Reid, Albert T. Fabel, H. H. Pizzini, H. H. Hargrave, Bernard Bender, Tommy Jacobs, H. J. Allen, C. J. Daly, H. W. Woodard, William A. Flynn, H. Hertel, Leo Freed and H. Palkei.

Cast of the "Captive," opening at the Mayan March 21, includes Ann Davis and Kenneth Thomson, leads; Olive Tell, Lawrence Grant, Marian Sutherland, Charles Miller, Fred Wallace, Heggie Hay and Real Mureal.

Harry Shannon signed for the male lead in "From Hell Came a Woman," to be produced by Joseph Schildkraut at the Hollywood Playhouse April 8.

Pola Negri will build a new apartment hotel on Mariposa street, between Seventh and Eighth.

Edouard Raquello will have the male lead opposite Hedwiga Reicher in the stage production of "Rachel," at the Belmont for two special matinees March 28 and 31.

Edgar Lewis will direct "Stormy Waters" for Tiffany-Stahl. Eve Southern assigned to play lead.

West Coast Theatres have unloaded three of their houses in the Los Angeles territory, two of which were closed to independent managers.

The California, dark for about a year, has been leased to Morris Fitzer, former Syracuse, N. Y., exhibitor. The house, seating 1,800, will operate with second and third run pictures on the semi-weekly change policy. Also leased the Vermont, at Vermont and Vernon avenues, to John Swan. This house is a neighborhood venture, seating 900.

The third house, also closed, goes to Wilbur Cushman who operates a musical stock company. This house is the Pasadena in Pasadena and seats 1,200.

Asher, Small & Rogers, picture producers, who dissolved, will continue to function as a firm.

Their first resumed joint production will be in presenting Fannie Brice in the Vitaphone picture "My Man," released by Warner Brothers.

Wilson Mizner has completed the script of "The Ocean Grafters" which Caddo are using as a starring production for Louis Wolheim. Mizner is also working on an original story which will be a production for Raymond Griffith and Wolheim.

Both pictures to be directed by Lewis Milestone.

J. J. Parker, with West Coast in the operation of houses in the Portland territory, is here conferring with H. B. Franklin and United Artists Theatres regarding the erection of a 1,200-seat theatre on the site of the Majestic, Portland.

The house will be a three-story affair with W C, U A and Parker having equal interests.

It will be the long run house of the city.

Olive Tell has been engaged for a part in "The Captive," coming to the Mayan March 21.

Tiffany-Stahl will make "Beautiful, but Dumb" from an original story by Viola Brothers Shore. The story was suggested from Miss Shore's recent series appearing in "Liberty."

Rena Vale, local hosiery sales girl working from house to house, received a check for $5,000, as a reward for winning the Paramount-Photoplay Magazine Idea contest in which 40,000 other amateur writers participated.

Title of story submitted by Miss Vale is "Swag," based on underworld characters who move from the Broadway canyon to the wide open spaces of the west in which she writes with authority for having been reared in the state of Arizona. This is her first recognition for literary efforts after having tried for several years with nothing but rejection slips up to this time. Miss Vale is the wife of Dick Evans, an editorial writer on the Los Angeles "Herald."

Runners up in this contest are Thomas J. Mannix, of Los Angeles, and Lucile Haynum, of Redondo Beach. Mannix receives $100 while Lucile Haynum gets $250.

Sam Saxe has Joseph Henabery to direct two pictures for Gotham. His first will be "Hell Ship Bronson" by Norman S. Parker, with "U. S. Smith" following.

Joe Rock started production of "A Million for Love" for Sterling, with Robert F. Hill directing. Cast includes Mary Carr, Reed Howes, Josephine Dunn, Lee Shumway, Lew Sargent, Jack Rich, Frank Baker and Alfred Fisher. Story by Peggy Gaddis.

John F. Natteford is writing adaptation and continuity for "Prowlers of the Sea," from Jack London's story for Tiffany-Stahl. John Adolfi directing.

M-G-M is giving "That Certain Young Man" its annual dusting off by taking it from the shelf for necessary doctoring to make it acceptable for release.

The picture was made a couple of years ago by Hobart Henley, with Ramon Novarro starred. It was intended to be an adaptation of Roy Horniman's "Bellamy, The Magnificent," but the completed picture held so little relation to the novel that M-G-M sold the screen rights to Paramount for $75,000 with Paramount making a picture from it under the title of "A Gentleman of Paris" starring Adolphe Menjou.

But "That Certain Young Man" was shelved when it was found to contain a story theme unfit for release. At intervals, it was handed to various supervisors and directors on the M-G-M lot with requests for suggestions as to how it could be made presentable for distribution. Many solutions were offered; a few directors shot additional scenes; but none proved satisfactory.

Robert Z. Leonard is now doctoring up the picture, with instructions to revamp the story and remake as much of the picture as will be necessary to put it in shape for release. The company hopes to recoup their investment of approximately $200,000 through Leonard's work on the new story-version.

Walker Whiteside is appearing in "The Hindu" this week at the Mason. He did "Sakura" last week, with the current his final week in town. In "Hindu" are Franc Hale, Esther Belle, Helen Hardison, Paul McGrath, Frank Henderson and Richard Ranier.

Tod Browning is back at the M-G-M studios after vacationing in Europe for several months.

Supporting Henry B. Walthall in "Speakeasy" (stage) at the Orange Grove, are Ralph Emerson, Violet Palmer, Jimmie Guilfoyle, Minna Ferry Redman, Helen Carlyle and Alice Keating.

Paramount replaces Richard Arlen in the current Esther Ralston picture with Gary Cooper.

Arlen did not start and was pulled out of the cast, as he had been previously assigned the lead opposite Clara Bow in "Ladies of the Mob." The latter picture was moved up on the production schedule.

Mal St. Clair is assigned to direct Emil Jannings in the latter's next Paramount. St. Clair is at present directing Lew Cody and Aileen Pringle at M-G-M. He will go back to Paramount immediately upon its completion.

John Darrow, in a prominent role in "Hell's Angels" for Caddo, is being retained by this company to play support with Thomas Meighan in "The Racket," being directed by Lewis Milestone.

Shirley Palmer has a five-year optional contract with Tiffany-Stahl. Her first will be a featured role in "Marriage of Tomorrow," original, by Raymond L. Schrock, to be directed by Phil Rosen.

A German Gotha plane, engaged by Howard Hughes to take part in "Hell's Angels," now in production for United Artists, arrived on the Coast after flying from New York under pilot of Capt. Roscoe Turner and his wife. It required seven

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days to make the trip across continent, and when arriving here was escorted by a score of other army planes now being used in the picture.

"Stormy Waters," original, by Tiffany-Stahl writing staff, goes into production this week with Eve Southern in the title role. Edgar Lewis directing.

Production on "The Devil's Cage," original by Isadore Bernstein, has started at the Metropolitan studios, with Pauline Garon, Donald Kieth, Ruth Stonehouse and Lincoln Steadman in the cast. Wilfred Noy directing for First Division Distributors.

Universal intends to make a 12-cp. serial with Bill Desmond, under supervision of William Lord Wright. Title to be "The Mystery Rider."

Jean Hersholt will have the title role in "The Gay Old Dog," produced by Paramount. Hersholt will start on this picture after concluding his work in Griffith's "Battle of the Sexes."

The Morosco has three shows lined up to follow "The Wasp's Nest," breaking the two-week jinx at the house by going into the third week. Next will be "Dust Heap," melodrama by Bernard McOwen and Paul Dickey, followed by "Mary's Other Husband," and then, according to present plans, "Spread Eagle," which Jed Harris produced in New York.

John Goodrich, scenarist at Paramount, is on a three months' vacation recuperating from his recent illness.

Douglas Gerrard is doing a Jolson blackface characterization in Tiffany-Stahl's "Ladies of the Night Club," directed by George Archainbaud.

Tom Terris is writing the adaptation and continuity of Anthony Hope's novel, "The Naughty Duchess," for Tiffany-Stahl. Terris will also direct the picture.

Complete cast of "His Blossom Bride," Richard Walton Tully's new play coming to the Mason March 26: Frank McGlynn, Ynez Seabury, Stewart Wilson, Lulu Warrenton, Joseph De Grasse, Fanny Davenport, Dorothy Henry, Jack Mower, Sidney Harris, Olive West, Frank Cooley, Gladys Kingsbury.

John Steven McGroarty, author of the Mission Play and "La Golondrina," both dramas of the early California days, will write a third play to be called "El Dorado," embracing the California gold rush of '49.

William D'Agastino, formerly connected with Tec-Art Studios, has taken over the lease of the old Selig Mission Road studios. He will operate it as a rental plant for independent producers.

Aida Kawakami, Japanese dancer working for Fanchon and Marco, has been granted permission by the immigration department in Washington to remain in this country until August 1 next. The girl's deportation was ordered some time ago, but the officials took cognizance of the fact that her mission here is patriotic as well as personal and as she had posted a bond with the government.

Betty Morrisey, who played a bit in Charlie Chaplin's "Circus," has been placed under a one-year contract for the Metro-Goldwyn-Mayer stock company at Culver City.

The "Southern Skies" producing unit of M-G-M is to return to Culver City early in May from Tahiti. This picture is being made under the direction of Martin Flaherty, the author, and W. S. VanDyke.

George Hill, M-G-M director, who is now in Morocco looking over locations for the making of a story on the Foreign Legion, will meet Irving Thalberg in Paris next week to discuss the exterior productions of the picture abroad.

If Thalberg agrees to this, Lon Chaney and William Haines will leave for the continent.

This story is to be a sequel to "Tell It to the Marines."

Lew Cody will play opposite Marion Davies in the screen version of "Her Cardboard Lover."

Production will begin as soon as Miss Davies concludes her work in "Polly Preferred" early in May.

PORTLAND, ORE.

By SAMMY COHEN

Portland, "Feel My Pulse"—Publix's "Merry Widow Revue."
Broadway, "The Noose"—"Circus Days."
Pantages, Vaude—Pictures.
Rivoli, "The Student Prince."
Liberty, Will King Co.—Pictures.
Oriental, "Streets of Shanghai."
Music Box, "Bluebeard's Eighth Wife" (Henry Duffy Players).

Neal East, manager local Paramount branch, left for Seattle to manage the Paramount exchange there.

The local Orpheum house, managed by Harold Murphy, may follow the policy of the Seattle Orpheum of running continuous performances every day at 75c top. The local house runs its shows continuous Sunday, but reserves seats Mondays and Tuesdays.

Richard Spier, division manager, West Coast Theatres, Inc., has moved his headquarters from the Liberty Theatre building to the Broadway theatre.

Paul Noble, former manager, Liberty (Jensen & Von Herberg), and lately manager, Rivoli, resigned, and was succeeded by Charlie Couche.

DALLAS

Majestic (Interstate)—"Silk Legs"-stage show.
Palace (Publix)—"Feel My Pulse"-stage, Publix "Follies."
Melba (Publix)—"The Student Prince."
Old Mill (Saenger)—"Shepherd of Hills."
Capitol—"The Fourflusher."
Pantages (Tab)—Revue.

The Old Mill is installing an organ. George Perfect, better known to radio fans as the "deacon," will continue to perform at the console, post he has held for more than four years.

"Man Without a Country" showed at the Circle the earlier part of this week as a roadshow in a tie-up with the school board. Drew good house at 50 cents.

La Hora Azul (the Blue Hour) marks the first of the Dallas new night clubs to close on account of weak biz. Downtown location ruined chances to get the night crowd.

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By HARDIE MEAKIN

Belasco (Shubert)—"Abie's Irish Rose"; next, "The Squall."
National (Rapley-Erlanger)—"Sife Stoops to Conquer"; next, "19th Hole"; April 2, "Criss-Cross."
Poli's (Shubert)—"Within the Law."
Keith's—K.-A. vaudeville.
Gayety (U. Burlesque)—"Pretty Babies."

Pictures

Columbia—"Gaucho" (3d week); next, "The Enemy."
Earle—"Shepherd of the Hills" and presentation; next, "Heart of a Follies Girl."
Fox—"Forbidden Woman" and presentation; next, "Girl in Every Port."
Little—"Light of Asia" (foreign made).
Metropolitan—"Legion of Condemned" (2d week); next, "Girl from Chicago" (Vitaphone).
Palace—"Doomsday" and presentation; next, "Latest from Paris."
Rialto—"Buck Privates" and revival "Grandma's Boy"; next, "Love Me and the World Is Mine."

Nathan Brusiloff has given way to Harry Albert as leader of Meyer Davis' Le Paradis Band. Switch also took out Hal Thornton and brought in Bob Stickney. Al Spieldock, formerly with Enoch Light's "Blue Jay" orchestra in "A Night in Spain," is now at the drums.

Jane and Ginger Rogers, current at Keith's, made their annual appearance at the White House Correspondents' Association banquet.

After three months in Baltimore, where his advertised farewell week brought records, Leon Navara comes into the local Stanley-Crandall Earle.

Jack Stebbins, formerly at the Academy of Music, New York, is here at the Fox, both managing the house and producing the stage attractions.

Sally Long, one of the Wampas baby stars, was featured last week in a dancing act at Davis' Le Paradis.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—First half, dark; last half, Fritz Leiber, repertory.
B. F. Keith's—Vaude-pictures.
Temple—Temple Players, stock, in "Underworld."
Savoy—Palace Burleskers, stock.
Loew's State—"The Enemy" and "Pagoda Land," Publix unit.
Strand—"Helen of Troy" and Vita.
Empire—Dark.
Eckel—"Jazz Singer" and Vitaphone.
Rivoli—"Chicago."
Regent—"Get Your Man" and "Lightning."
Harvard—"Prince of Head Waiters."
Avon—"Way of All Flesh."
Syracuse—"When a Man Loves" and "Convoy."
Crescent—Pictures and independent vaude.

The Strand, celebrating its 13th anniversary this week, introduced Movietone and Movietone News. House has been playing Vitaphone shorts the past year.

Eckel went Vitaphone Saturday with the premiere of "The Jazz Singer." Three Vitaphone shorts also being used. Vita will henceforth be a supplementary feature at the Schine house.

A more convincing sign of spring than the first robin, a Ringling Brothers-B. & B. advance agent arrived here. Show here June 9, at Lemoyne Park on the north side.

Kallet Theatres, Inc., headed by "Mike" Kallet of Oneida, with the Comerford organization interested, has acquired the new Lincoln, Utica neighborhood house. It makes the 13th Kallet house. Morris Slotnick, Kallet Utica manager, will direct.

Town has a new Little Theatre organization in the making. Movement launched by alumni of Syracuse Vocational High School.

Syracuse Symphony Orchestra, breaking all precedent, has closed its season with a $1,650 balance in the treasury. Expenses for the year were $48,530. Vladimir Shavitch, conductor, re-engaged, will direct the Detroit Symphony latter part of the month, then sails for Russia to conduct the Moscow Philharmonic. Tina Lerner (Mrs. Shavitch) will accompany him.

Wieting will have a May road attraction in "Criss-Cross." Musical is booked in for May 7, about a month later than the last preceding booking, that of Leon Errol in "Yours Truly," set for April 12.

Frank Wilcox, for the past four years head of the Frank Wilcox Company, dramatic stock, at the Wieting, arrived here Monday for conferences which will determine the projected fifth season at the Shubert house, in opposition to the Templers, housed by Wilcox's former partner, Dewitt Newing, at the Temple. If the conferences are successful, Wilcox will have a new partner and local financial backing, it is said.

Search for the two bandits who escaped Saturday with a $4,500 B. F. Keith pay roll, after blackjacking Major Harvey M. Hobbs, assistant manager, in the house lobby, is now being concentrated in Rochester.

Major Hobbs, a West Point graduate, attempted to resist the bandits and was badly slugged for his pains. Robbery was the boldest in the history of the city. Although the robbery was witnessed by others, and police were on duty but a short stone's throw away, the pair easily escaped, dashing through the Saturday shopping crowd.

MONTREAL

Princess—"Blossom Time."
Majesty's—Sir Harry Lauder, first half; balance dark.
Orpheum—"The Bride" (stock).
Capitol—"Rose-Marie" (M.-G.).
Palace—"The Noose" (E. N.).
Loew's—"Silk Legs" (Fox).
Imperial—"The Leopard Lady" (Pathe).
Strand—"Wickedness Preferred" (M.-G.); "The Branded Sombrero" (Fox); "Topsy and Eva" (U. A.); "The Shield of Honor" (U).
Gayety—"Step Lively Girls" (burlesque).

Children under 16 may attend movies in the schools if no admission is charged. This will be the amendment by Premier Taschereau to the second reading of the provincial bill barring the kids from the pictures, whether accompanied by parents or not.

Sunday closing has apparently died out under the storm of mail objections received by the Premier and half page ads in local press have ceased. That doesn't mean it's all finished, though.

Amusement tax on theatres and places of recreation in this city totals $1,000,000 a year, and the city used to print the amusement tax tickets and sell them to the theatres. Last year 6,500,000 of these tickets were disposed of. Under new provincial ruling admission and tax ticket must be on one and same ticket, as in Ontario, and city will issue these tickets and collect price of printing from theatres. It is estimated nearly 10,000,000 will be required. City will save $5,000 a year this way, equal to cost of two and one-half aldermen under the new rating. No change in present method where theatres have reserved seats and in places where sporting events are held. Ruling goes into effect May 1 and affects about 30 picture theatres.

Hon. Mr. Galipeault, provincial Minister of Public Works and Labor, is bringing a measure before the Quebec Legislature to permit Montreal to have a full measure of control of theatres, concert halls and picture theatres. When this passes Montreal will be free of the menace of Sunday closing for which there is no demand.

Montreal Stadium, locale of new International League baseball club, offered Gene Tunney's manager $250,000 to fight Johnny Risko here in June. Risko was to get $100,000, which he accepted, but Rickard contract was the alibi offered by Tunney's manager.

NEWARK

By C. R. AUSTIN

Broad—"Four Walls."
Shubert—"The Student Prince."
Proctor's—Vaude, "Pioneer Scout."
Loew's State—Vaude, "The Smart Set."
Newark—Vaude, "Chicago."
Fox Terminal—"A Girl in Every Port," "The Law and the Man."
Branford—"Feel My Pulse," M. C. policy.
Mosque—"The Jazz Singer," Vitaphone.
Capitol—"No Place to Go," "Ladies' Night."
Goodwin—"The Patent Leather Kid."
Empire—"Crime" (stock).
Lyric—"The Tempters."
Orpheum—"Make It Snappy," films.
Sanford, Irvington—"The Secret Hour," M. C. policy.

Jim (James F.) Thomas, whose work at the Wurlitzer has contributed to Harry Crull's sensational success at the Branford, opens at the new Stanley, Jersey City, Friday.

A curious booking brings Al Jolson in "The Jazz Singer" at the Mosque and Harry Jolson at the Branford. Harry, backed by a fine show, is over big, but the Vita feature opened to little at the Mosque. S-F has Vita equipment in the Rialto and is not using it. "The Jazz Singer" is booked for two weeks at the big house.

"Chicago" opened well at the Newark and may hold over. Adams has supported it with an expensive flash show.

The Branford is staging a "Take a Chance" program next week. With Jim Thomas leaving and Crull tied up with the opening of the Stanley the show appears well named.

Edward Shaw joins the Empire Players this week as leading man.

This is "Spring Jubilee Week" in all S-F houses. Picture players, including Francis X. Bushman, Walter Hiers, James Kirkwood, Elliot Dexter, Joe Murphy, are expected to make personal appearances. There are said to be prizes out for the managers.

SAN ANTONIO

By JOE M. ESTES

Palace—"The Gorilla" (stock).
Aztec—"Heart of Follies Girl."
Texas—"Sorrell and Son," "Listen In" (Publix unit).
Majestic—Vaude-pictures.
Royal—Musical tab.
Princess—Pictures.
Rialto—Western pictures.

The Southwestern Exposition and Fat Stock Show closed Saturday. Both rodeo and exhibits drew large crowds and the Rice-Dorman shows were well patronized. The show will become an annual affair.

Dick Elliott, comedian, has joined the Palace Players. He drove through from Memphis with his family.

The "flu" epidemic threatened to close the theatres but the theatre owners in not encouraging children to attend shows staved off the closing order. Though many public schools closed the theatres remained open.

The Aztec theatre entertainers are regularly broadcasting over station KTSA. The orchestra is under the direction of Jean Sarli.

The Chicago Civic Opera made a profit of $2,750 for the guarantors. The guarantee was $50,000 for three performances.

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AMERICAN ROOF

(Continued from page 45)

Morris and Ward, man and woman cork and tan, respectively, hopped things up better than preders with some comedy chatter, ancing and instrumentals. Comic hows possibilities that would be nhanced with some better material, hile the girl is alive with pep and ersonality as well as knowing her oofing. Despite mentioned handiap, got over well.

Allen Zee and Orchestra, 12-piece ale combination, alternated with lowning and instrumentals in folw-up, getting away to a mild start ut working to a strong finish. Some the comedy, especially the forced uff, could go overboard without egret and a little more attention to otting of the other material would elp tremendously. As jazzists, howver, outfit is there.

Mariners, male quartet, more than eld their own with some good harnonizing, and were nearest to show oppers (New Acts). Frank Whitker and Co., latter man and two omen, contributed "In Wrong," etch (New Acts).

Burns and Kane, male duo, with e former handling eccentric comdy, held down next to shut adeuately with "Broadcasting." It gave Burns plenty of scope for familiar clowning, which the mob ate up.

Hack and Mack, two men, closed with some clever hand-to-hand balancing. *Edba.*

OMAHA, NEB.

By ARCHIE J. BAILEY

Eddie Leonard returned to his act for the last two days (last week) at the Orpheum. He went out in Denver because of bronchitis, but recovered after treatments by an Omaha specialist.

"Seventh Heaven" went so big at the World, where it was shown with Movietone accompaniment, that it was switched to the Sun for another week's run without the Movietone.

Advertising "The Legion of the Condemned," the Riviera promoted an airplane ride for an Omaha newsboy and had him drop several hundred passes over the business section at noon of the opening day. The Rialto is playing "The Patent Leather Kid" for two weeks. Riviera has roped off the first five rows in the balcony as reserved seats the first five days of the week at 75c.

BALTIMORE

By BRAWBROOK

Maryland—"The Love Call."
Auditorium—"The Constant Wife."
Garden—K-A vaude and pictures.
Hippodrome—K-A vaude and pictures.

J. Louis Rome was elected president of the Motion Picture Theatre Owners of Maryland last week. Other officers elected were Louis Garman, vice president, Frank A. Horning, treasurer, and William E. Stumpf, secretary. Directors are Frank Durkee, J. H. Whitehurst, William Kalk, Herbert Zimmerman, Herman A. Blum, Charles Nolte, Louis Schneider and Philip Miller (Annapolis).

A new grand stand will be built at the Laurel Race Track to replace the one razed by fire.

The season seat sale for the April 16-17-19-20 engagement of the Metropolitan Opera Company at the Baltimore Lyric has now topped $30,000. This means that about half the house has been sold for all four nights.

ROCHESTER, N. Y.

By H. D. SANDERSON

Lyceum—"Divorce a la Carte."
Eastman—"The Smart Set."
Rochester — "The Tigress"-Pan vaude.
Regent—"Chicago."
Piccadilly—"Doomsday."
Fay's—"If I Were Single."
Temple—K-A vaude.
Gayety—Burlesque (Mutual).

Flannigan's Canandaigua restaurant, where once dined DeWolf Hopper, Rose Coghlan, Rolland Reed, Kyrle Bellew, Joseph Kilgour and many stage stars, closed last week owing to lack of patronage.

Rochester is to have an "intimate" movie place, seating 300, sponsored by the Fifth Avenue Playhouse Group, Inc. Building will start in two weeks. This is taken to mean abandonment of showing of "artistic films" in Kilbourn Hall of the Eastman School of Music, undertaken last year with some success by manager Eric Clarke, Eastman theatre.

Fay's theatre, which abandoned vaudeville a few weeks ago when the Pan time at the Rochester began offering too stiff competition, has installed Movietone. Fay's is the only house here with Vitaphone. Movietone already has been used at the Strand, owned by the Fenyvessys who also control the Rochester.

Revamped Knights of Columbus Players, original amateur dramatic group here but inactive for the last few years, stages a comeback May 16-17-18 when "The Bad Man" will be presented in the new Columbus Building auditorium. This is the first amateur group ever to present "The Bad Man." Possible competition for the Community Players piling up attendance records all season at the Playhouse.

MEMPHIS

By WALTER D. BOTTO

Loew's State—"Her Wild Oat" and vaude.
Loew's Palace—"Legion of the Condemned."
Pantages—"Come to My House" and vaude.
Lyceum—"Paid in Full" (stock).
Majestic—"Sailors Wives."
Princess—"A Girl in Every Port."

The city of Little Rock lost out in its efforts to prohibit the presentation of "Rain" by the Ogla Worth Players at Kempter theatre when Chancellor Dodge issued a permanent injunction restraining the city from interfering.

Jane Stuart has joined the Lyceum Stock Co., succeeding Mildred Hastings, who left for Cleveland.

Last Sunday three-fourths of the ministers spoke in their chhurches about the picture "King of Kings," which ran the gauntlet of the censors last week.

SALT LAKE CITY

BY GLEN PERRINS

In a civil suit filed in the federal court, Vivian Anderson of Colorado, asks the court to dispossess Emma Mickelson from a picture theatre at Lewiston, Utah, and restore the theatre, real estate and fixtures to him with damages of $250 per month. The plaintiff claims that he is the owner of the property and that he has wrongfully been deprived of possession.

Ethel Baker has returned from Honolulu and joined the Wilkes Players at the Wilkes theatre.

Delevanti Hall is being used by the Little Theatre Co. for its productions. This week the offering is "Milestone."

The Orpheum, Poncatello, Idaho, closes during July to permit a new screen installed and the stage enlarged.

The historic Salt Lake theatre, considered one of the oldest playhouses still standing in the U. S., is celebrating its 66th anniversary by remaining in service. The house opened March 8, 1862, with "The Pride of the Market." George D. Pyper, then house manager, is alive and writing a book which includes the history of the Salt Lake theatre. Incidentally within the old prop room is Maude Adams' cradle in which she made her debut and the house still possesses the gold fish made out of cloth by Charlie Martin and the market basket used on the stage at the first performance.

BILLS NEXT WEEK

(Continued from page 49)

Genaro Rev
Thos P Jackson
WORC'ST'R, MASS.
Palace
2d half (22-25)
Hal Neiman
Joe Young
Castle of Dreams
3 Nelsons
Philson & Duncan
YOUNGSTOWN, O.
Keith-Albee
2d half (22-25)
Harry Carroll Rev
(Others to fill)

1st half (26-28)
Cooper & Clifton
Morris & Campbell
Zimmy
Adams & Fash
Joan Adair Co
Sub Debs
2d half (29-1)
Shean & Cantor
Hermanos & W'ms
Eugene Costello Co
Mills & Goodwin
Hurst & Vogt
(One to fill)

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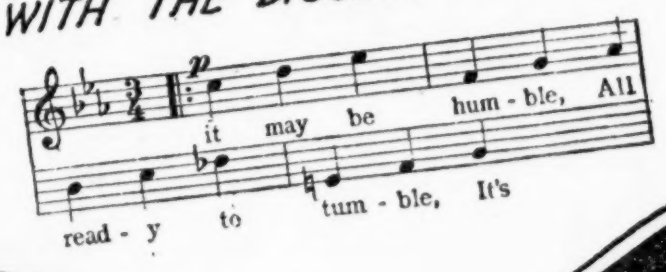

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